

"I was introduced to Neil Gaiman eight years ago and was given the pages; it was not yet a published novel.

I read it immediately, and as I read it I could already see it as a film.

The chemistry of Neil's creative mind seemed to be in tune with what I was looking to do as well as my own chemistry. But it was a very long journey from that first meeting to finally mounting the film."

-Henry Selick, director (February 2009)

## The Unofficial Art of Braline



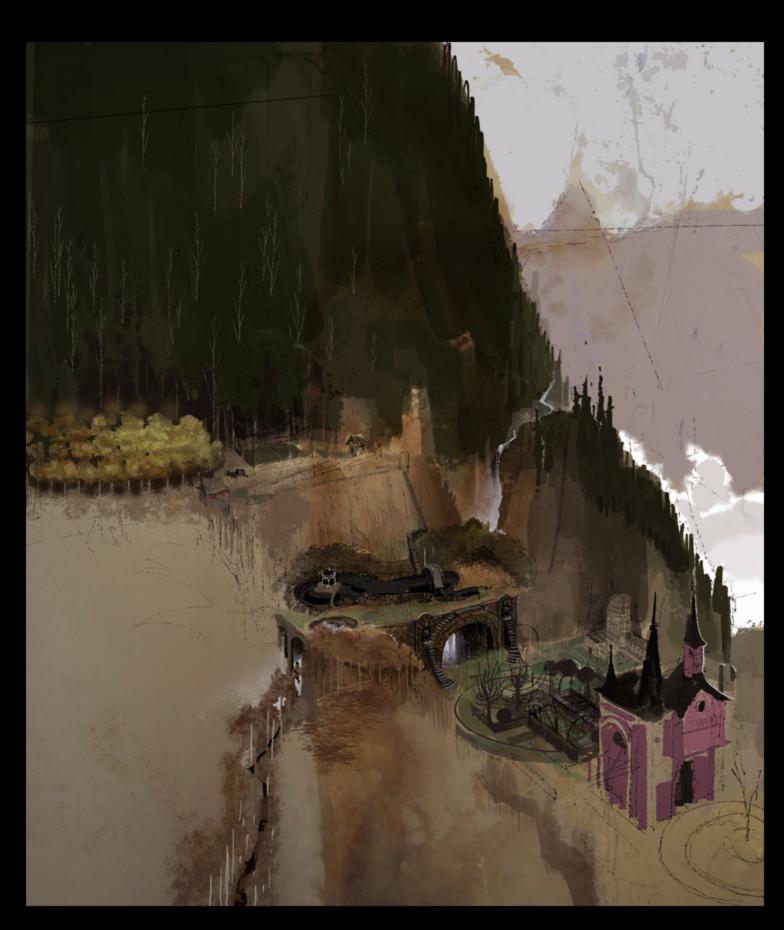
## Style & World



THIS PAGE Artist: Stef Choi
OPPOSITE Artist: Chris Appelhans



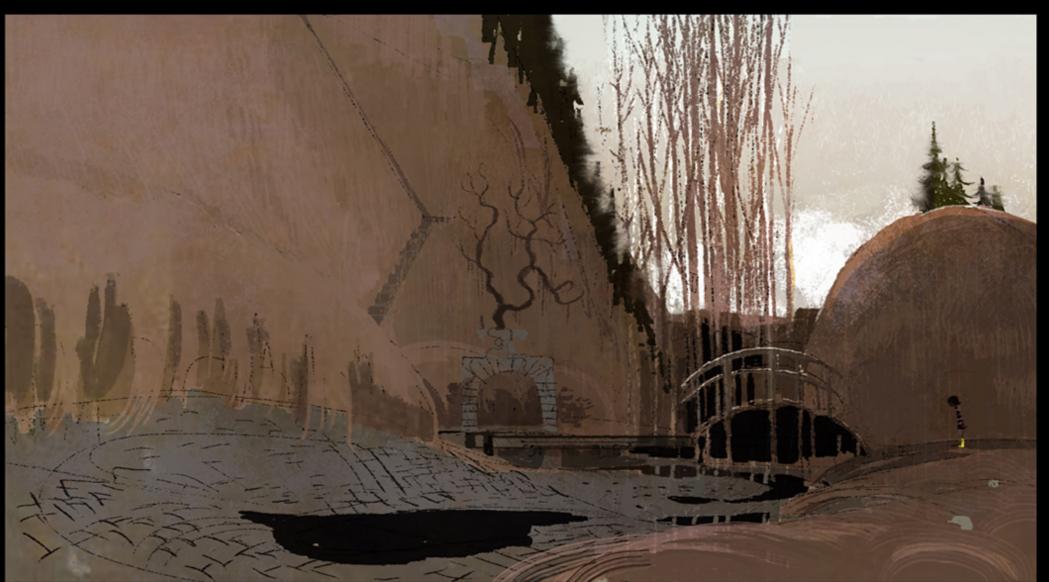




THIS PAGE Artist: Chris Appelhans









TOP Artist: Tadahiro Uesugi BOTTOM Artist: Chris Appelhans









MIDDLE RIGHT Artist: Michel Breton BOTTOM RIGHT Artist: Chris Appelhans





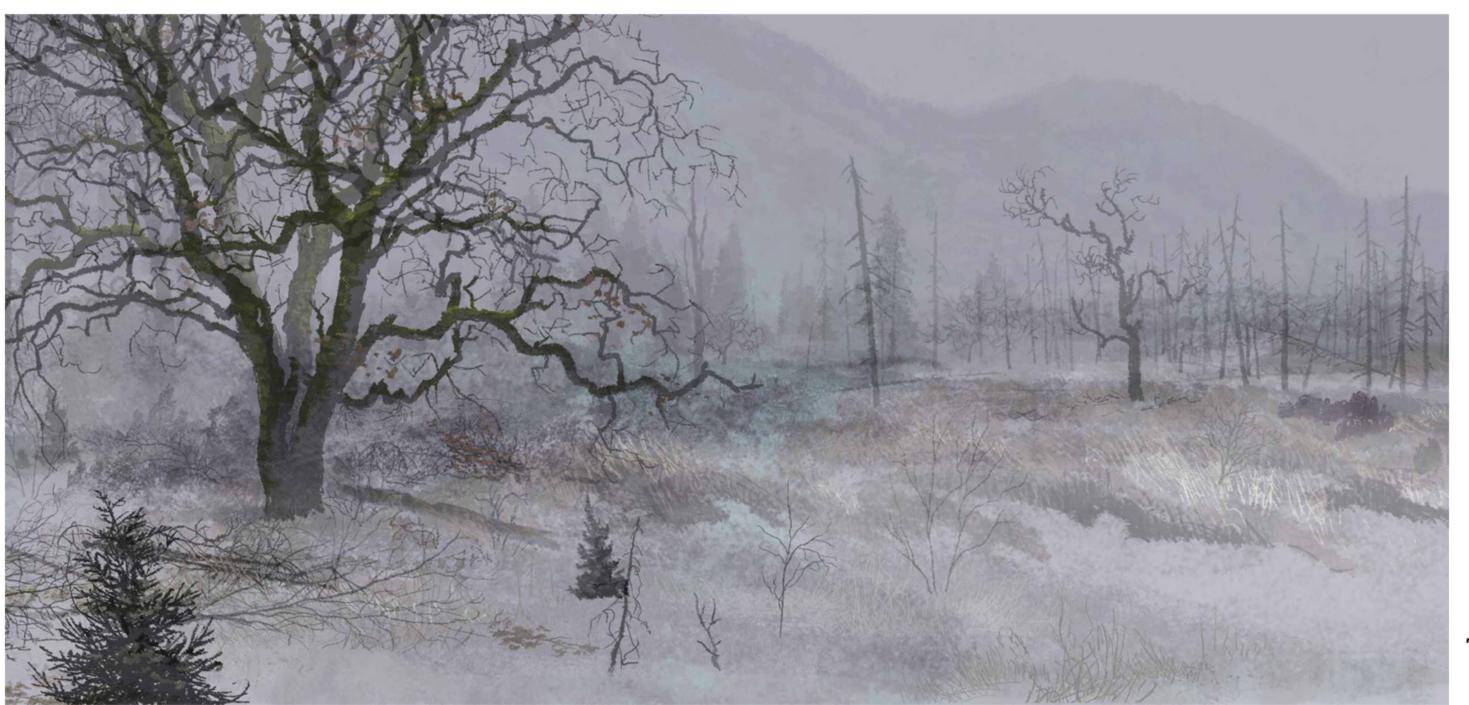


"I joined this project where there were no visual images available, so I started drawing the characters based on my reading of the book. After the basic images were set up, I kept drawing characters and backgrounds, and designing sets based upon them, which were to be the basic common idea for the staff to build the movie."

-Tadahiro Uesugi, concept artist







THIS SPREAD Artist: Michel Breton









"Partway through,
Michel Breton came
on and showed us how
to do set drawings with
just line over tone
so they could be
easily changed."
—Jon Klassen,
concept artist



RIGHT Artist: Jon Klassen

LEFT TOP Artist: Jon Klassen

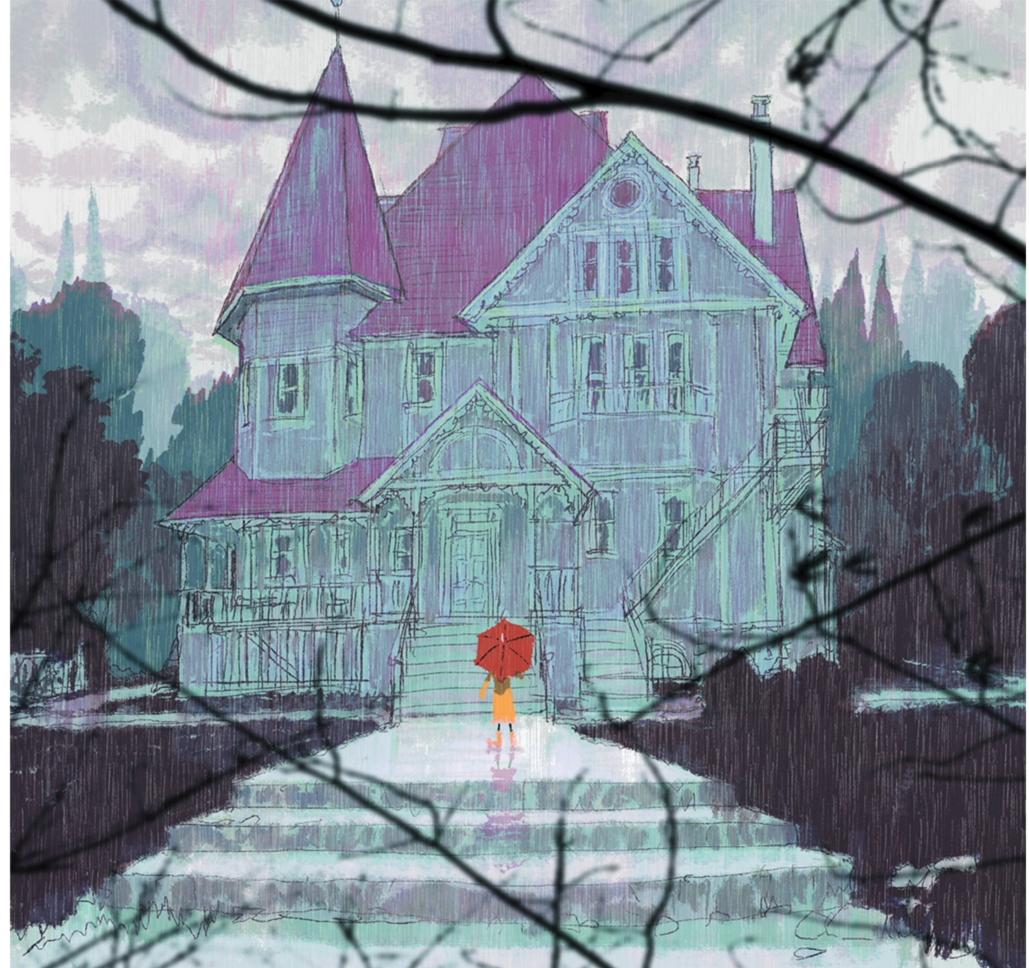
LEFT CENTER Artist: Tadahiro Uesugi

LEFT BOTTOM Artist: Michel Breton

OPPOSITE Artist: Michel Breton







"Coraline was a very exciting project because I was able to directly exercise my ability to the full extent. I had a hard time going back to my senses after I completed Coraline, as if I [had] the diver's disease ... I was able to let out almost all of my frustrations on this project."

-Tadahiro Uesugi





THIS SPREAD Artist: Andy Schuhler

"We were trying out these ideas of drawing all the rooms isometric ... Jon [Klassen] and I were business friends, so we got to draw these cockeyed rooms."

—Andy Schuhler, artist











RIGHT Artist: Tadahiro Uesugi TOP Artist: Chris Appelhans BOTTOM Artist: Jon Klassen



"This was based on one of the Tadahiro paintings of the first time that Coraline sees her dad typing at the computer, except this time he's playing at a baby grand."

—Andy Schuhler





TOP Artist: Andy Schuhler BOTTOM Artist: Tadahiro Uesugi



ABOVE Artist: Tadahiro Uesugi TOP & CENTER RIGHT Artist: Tadahiro Uesugi BOTTOM RIGHT Artist: Jon Klassen





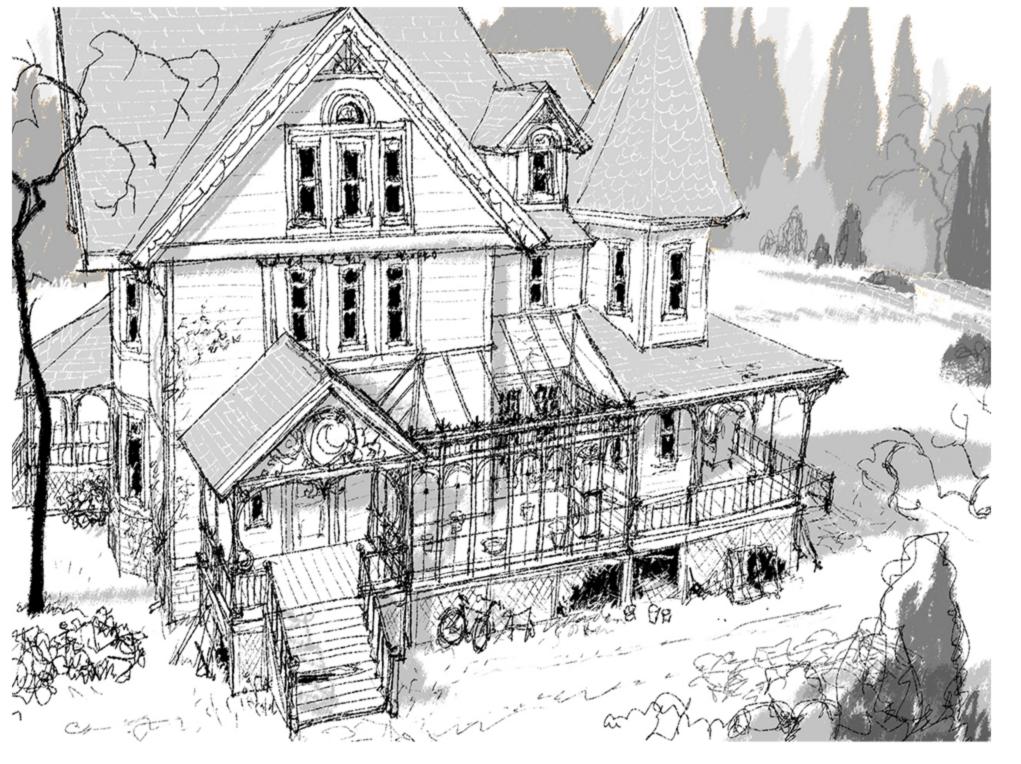








TOP LEFT Artist: Michel Breton
TOP RIGHT Artist: Dan Krall
ABOVE Artist: Katy Wu
RIGHT Artist: Michel Breton



"The basement ...

when we first started, Tadahiro had done these drawings ...
[I was] picturing these ladies in this nicely redone apartment with wallpaper, an old British house or something. And that's what Tadahiro had drawn, too, and it looked beautiful. We're like, 'Great, basement finished.' Henry says, 'No, no. Let's try something else.' I didn't really know what he wanted, so we kept doing paintings like this. And he's like,

'Remember a basement? A regular basement?

... Put two ladies in there."

-Jon Klassen









TOP Artist: Jon Klassen
BOTTOM LEFT Artist: Chris Appelhans
BOTTOM RIGHT Artist: Jon Klassen



"Some color script things from *Coraline* when we were all trying to be Lou Romano after seeing that *Incredibles* book."

-Jon Klassen





TOP LEFT Artist: Courtney Booker ABOVE Artist: Jon Klassen

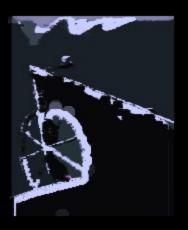








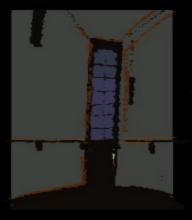










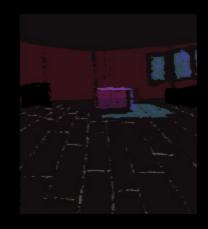














THIS PAGE Artist: Chris Appelhans















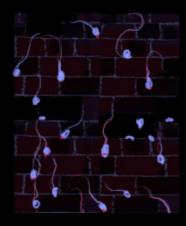


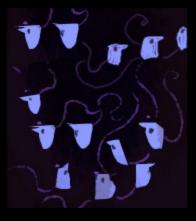


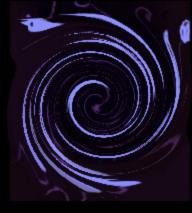


THIS PAGE Artist: Chris Appelhans



















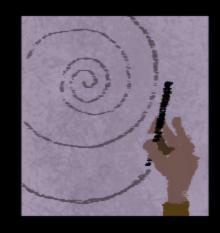
































**LEFT** Artist: Tadahiro Uesugi **ABOVE** Artist: Chris Appelhans



"Dan Krall ... everything that he did on the film really inspired what we did from the beginning.

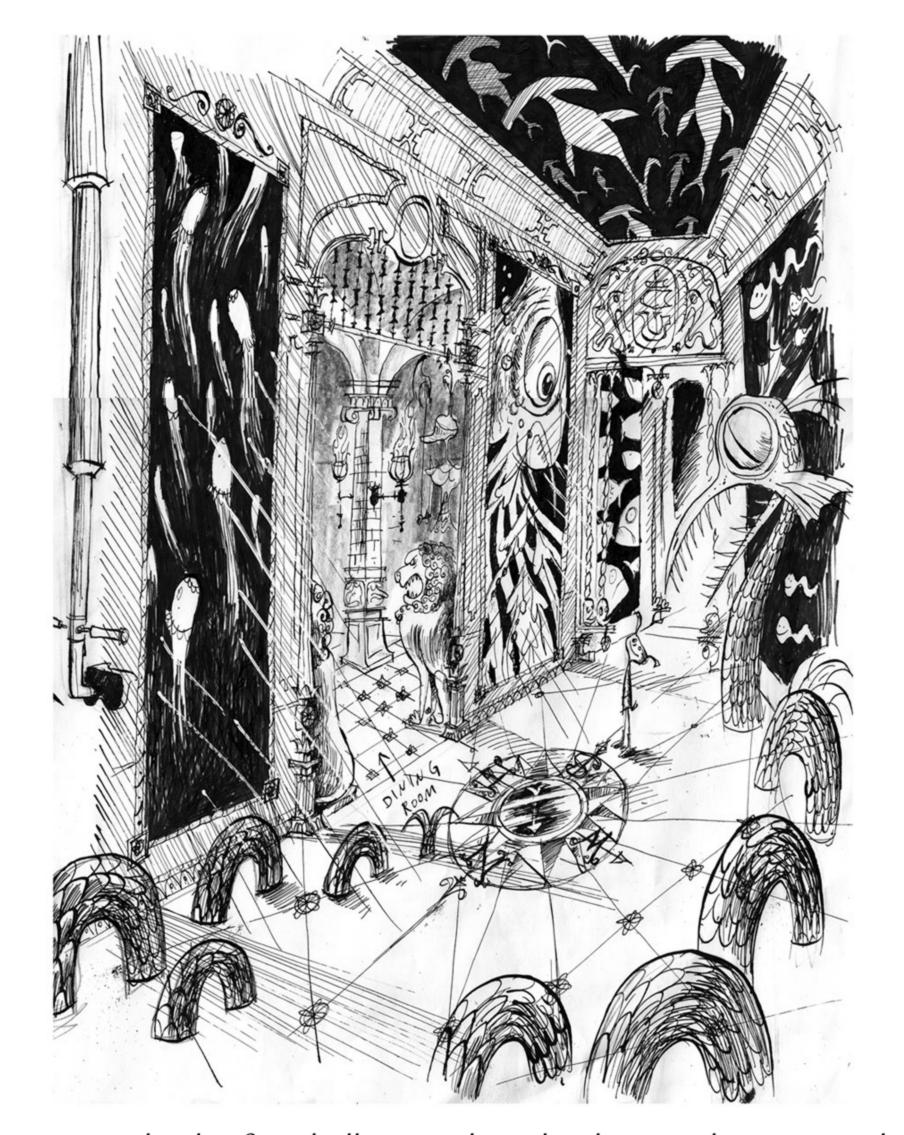
We would get drawings in. [He was] commuting ... one week per month. And we would always look forward to it."

—Shannon Tindle, character designer



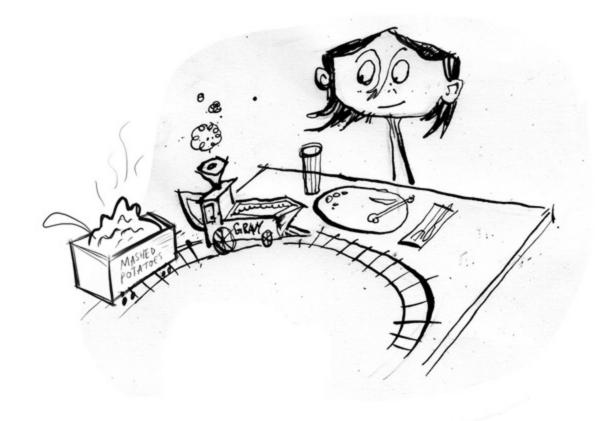


THIS PAGE Artist: Tadahiro Uesugi OPPOSITE Artist: Dan Krall

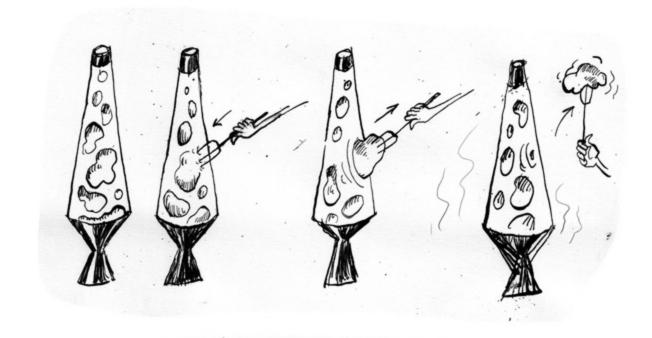


"A very early idea for a hallway in the 'other house' when it was a bit more over-the-top (and less practical), where the wall panels are like an aquarium with jelly fishes and squids drifting by."

-Dan Krall, concept artist



All aboard the Gravy Train



Lava Lamp Jello (moves like a real lamp)

"The contribution 1'm the most proud of by far is the Gravy Train."

-Dan Krall

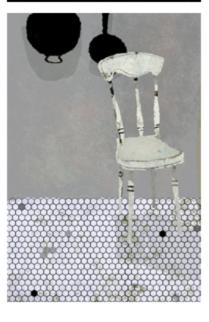


THIS SPREAD Artist: Dan Krall



TOP LEFT & RIGHT Artist: Jon Klassen TOP CENTER Artist: Chris Appelhans BOTTOM Artist: Courtney Booker













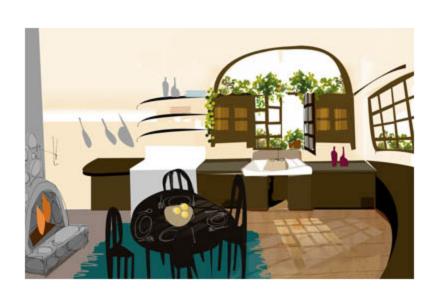




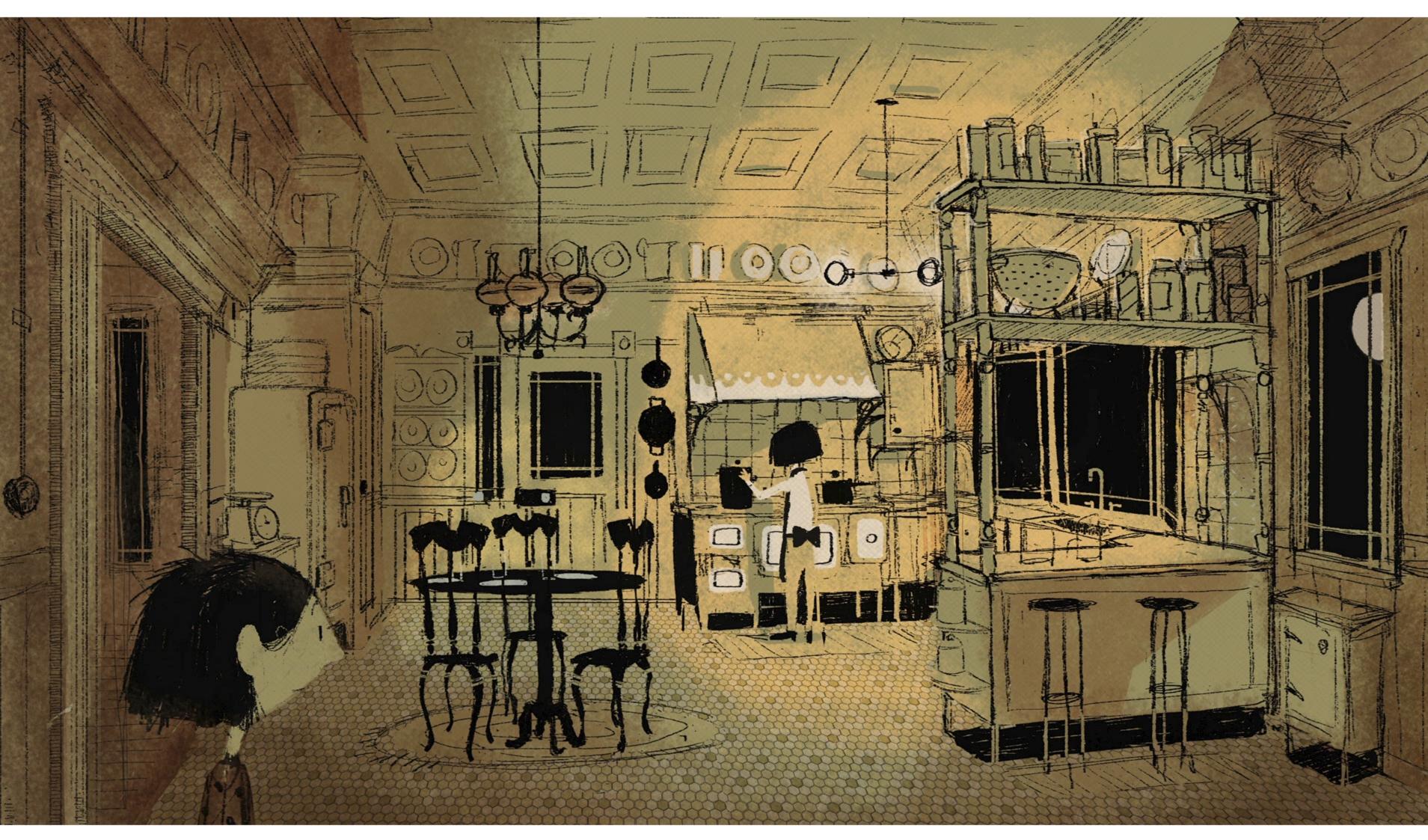












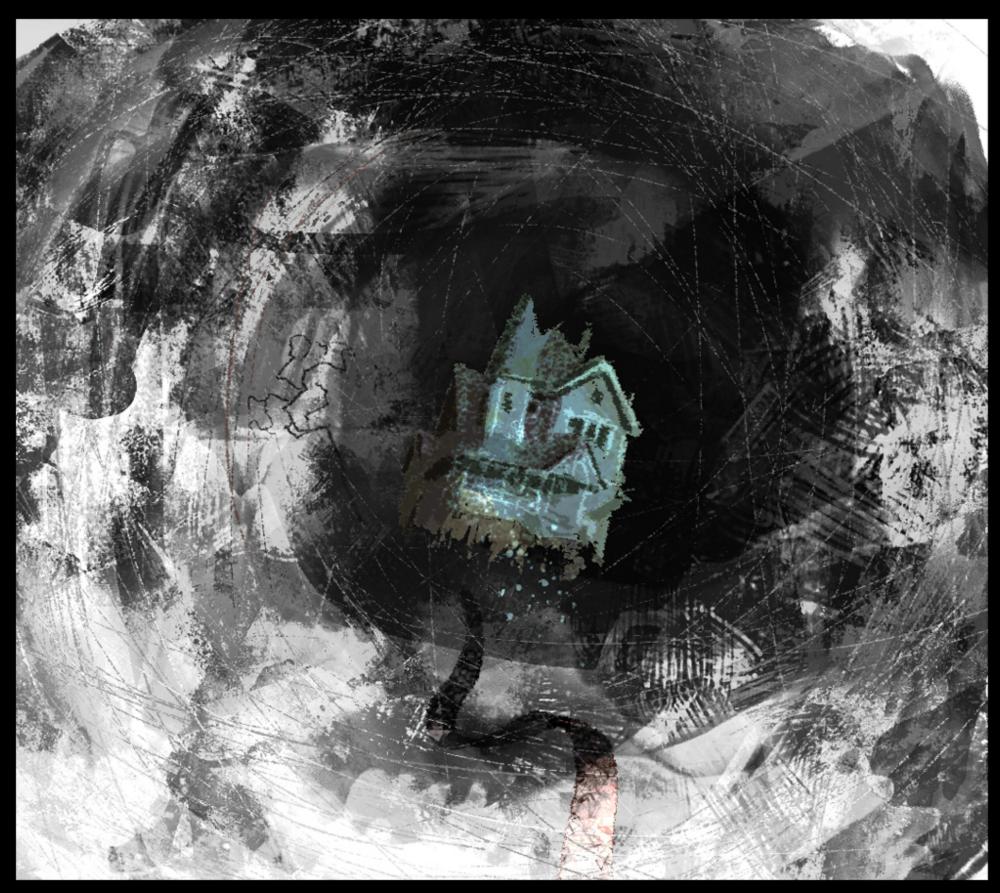
THIS PAGE Artist: Jon Klassen



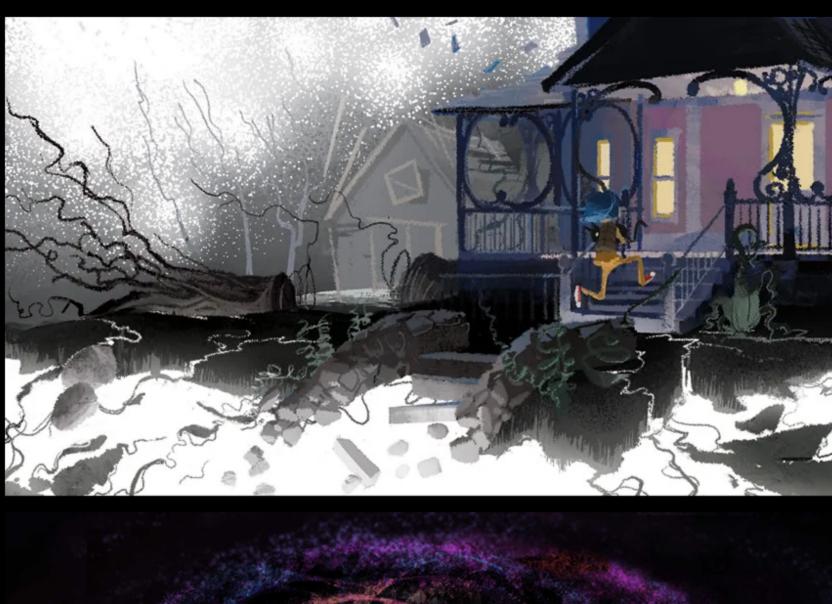


"I was told which images in the book I was going to translate into the movie; except for that, everything was basically up to me. Henry's only instruction was: 'Design with your own ideas; but we would like to see something we've never seen before!'"

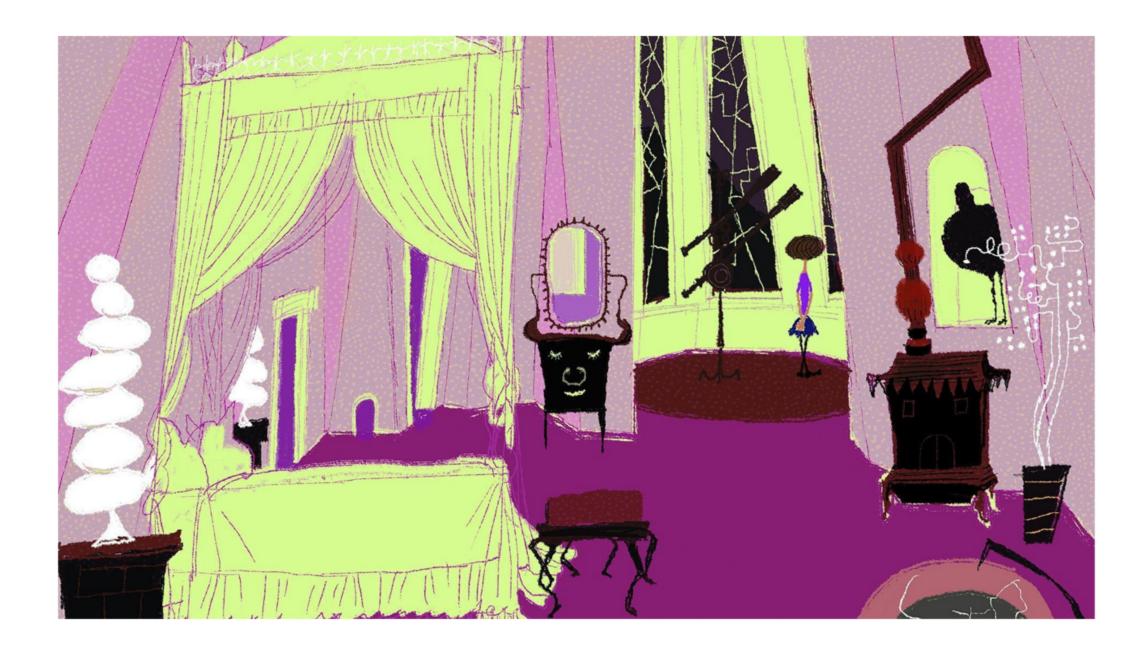
-Tadahiro Uesugi



TOP RIGHT Artist: Katy Wu
ABOVE & BOTTOM RIGHT Artist: Michel Breton

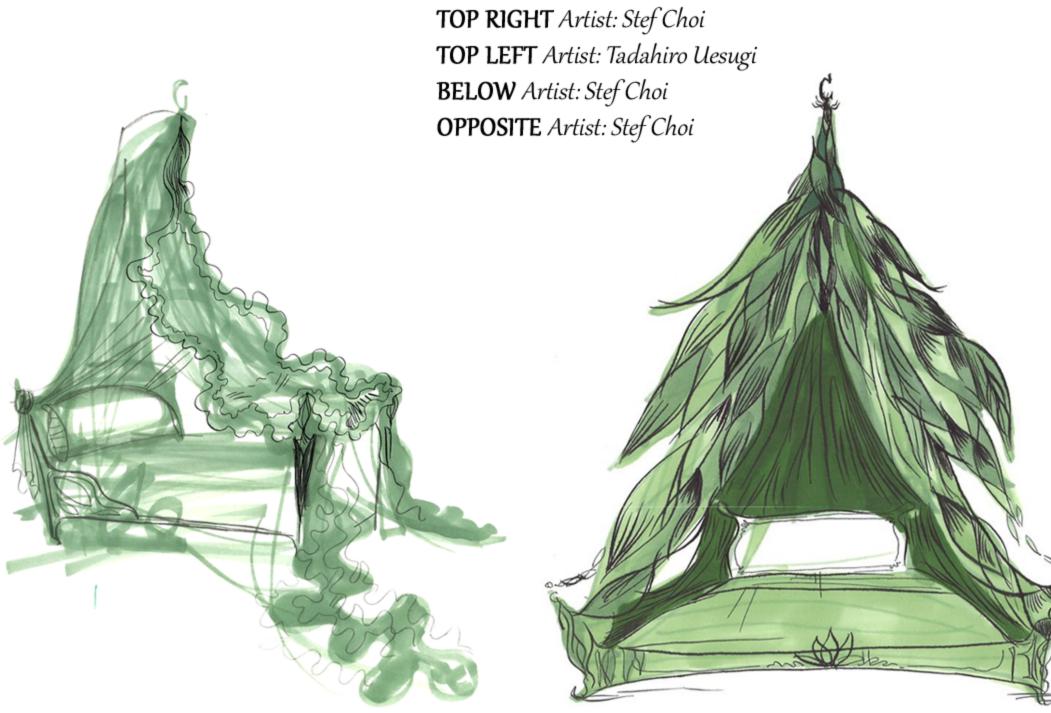




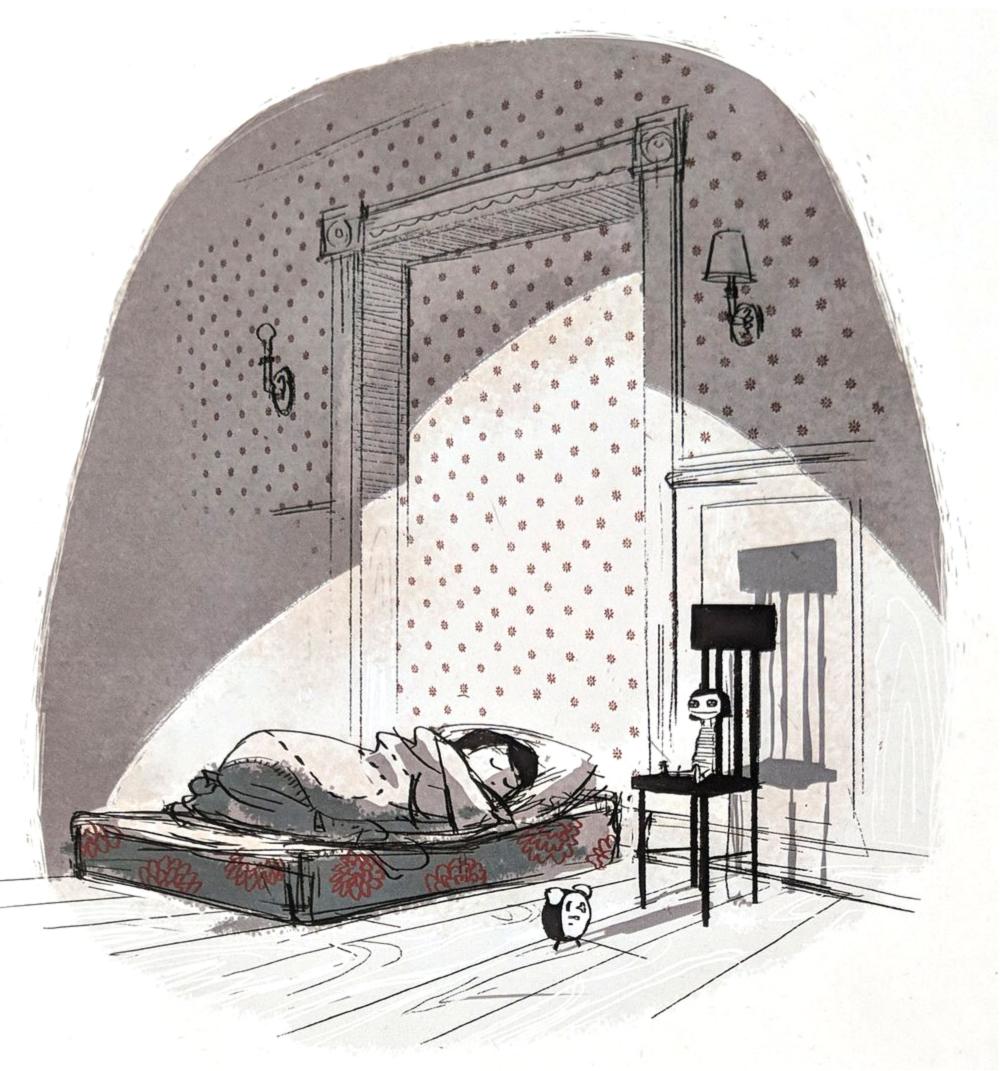












THIS SPREAD Artist: Jon Klassen



"I pitched Coraline sleeping on the floor 'cause I remember doing that when we first moved before we got the beds built, but I think it seemed too sad, so she got the bed."

-Jon Klassen



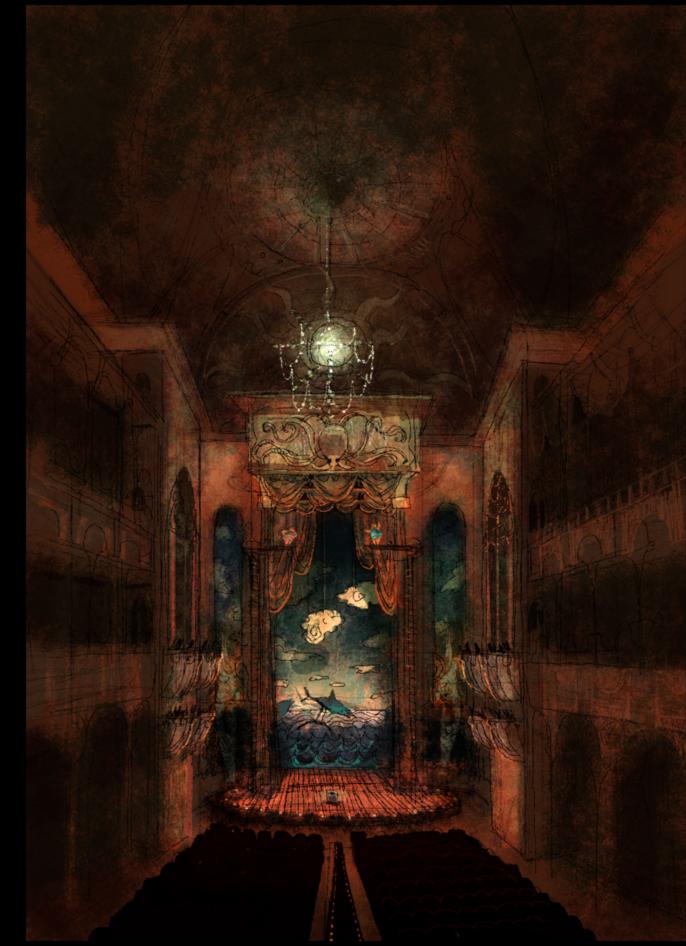












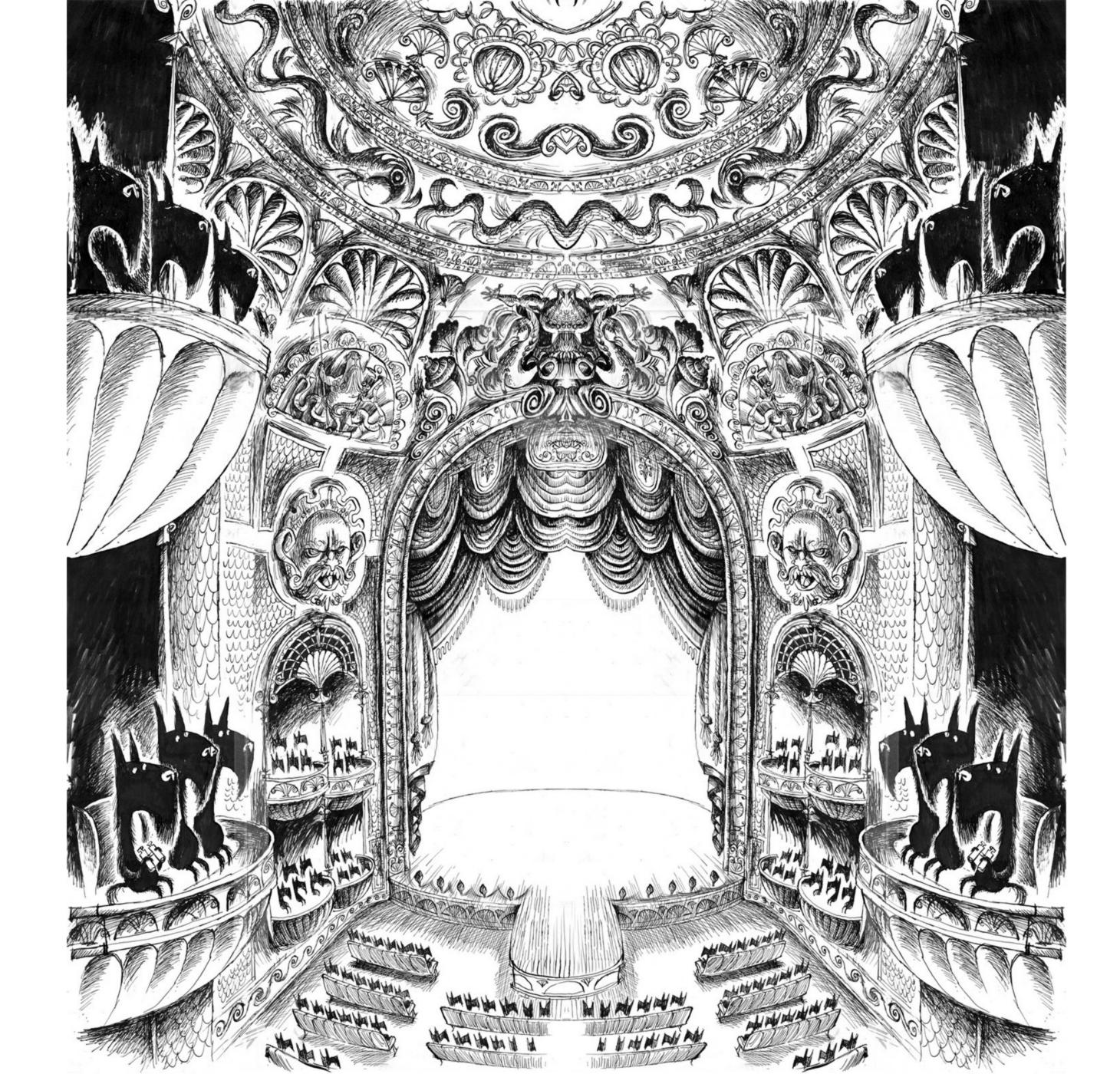
**TOP LEFT** *Artist: Jon Klassen* **ABOVE & LEFT** *Artist: Chris Appelhans* 

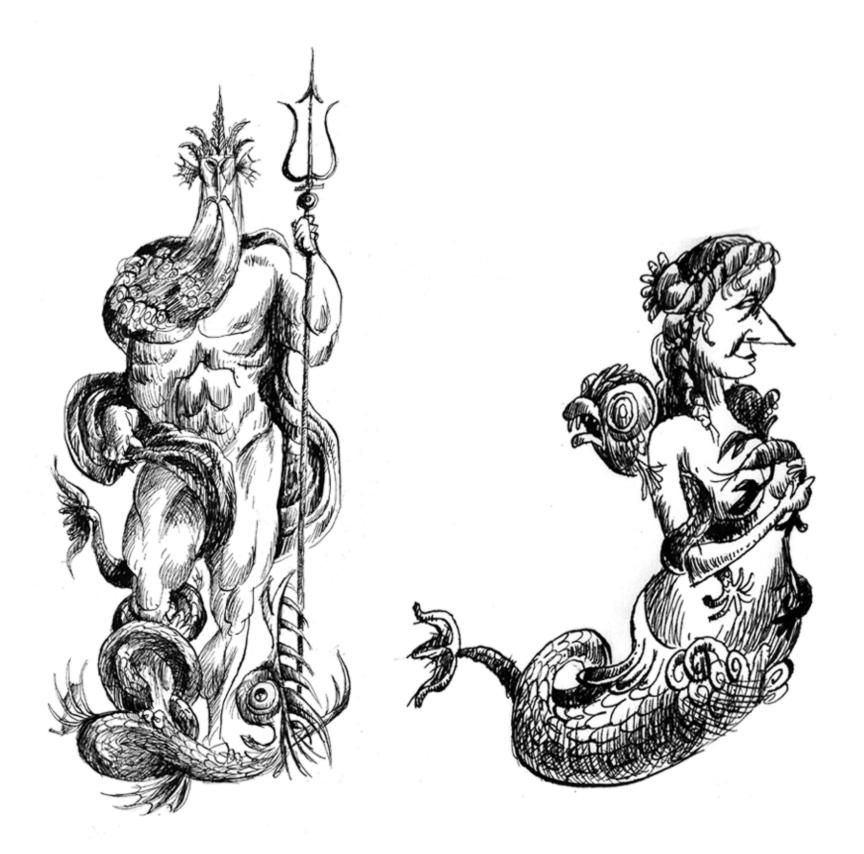




ABOVE & RIGHT Artist: Chris Appelhans TOP RIGHT Artist: Jon Klassen

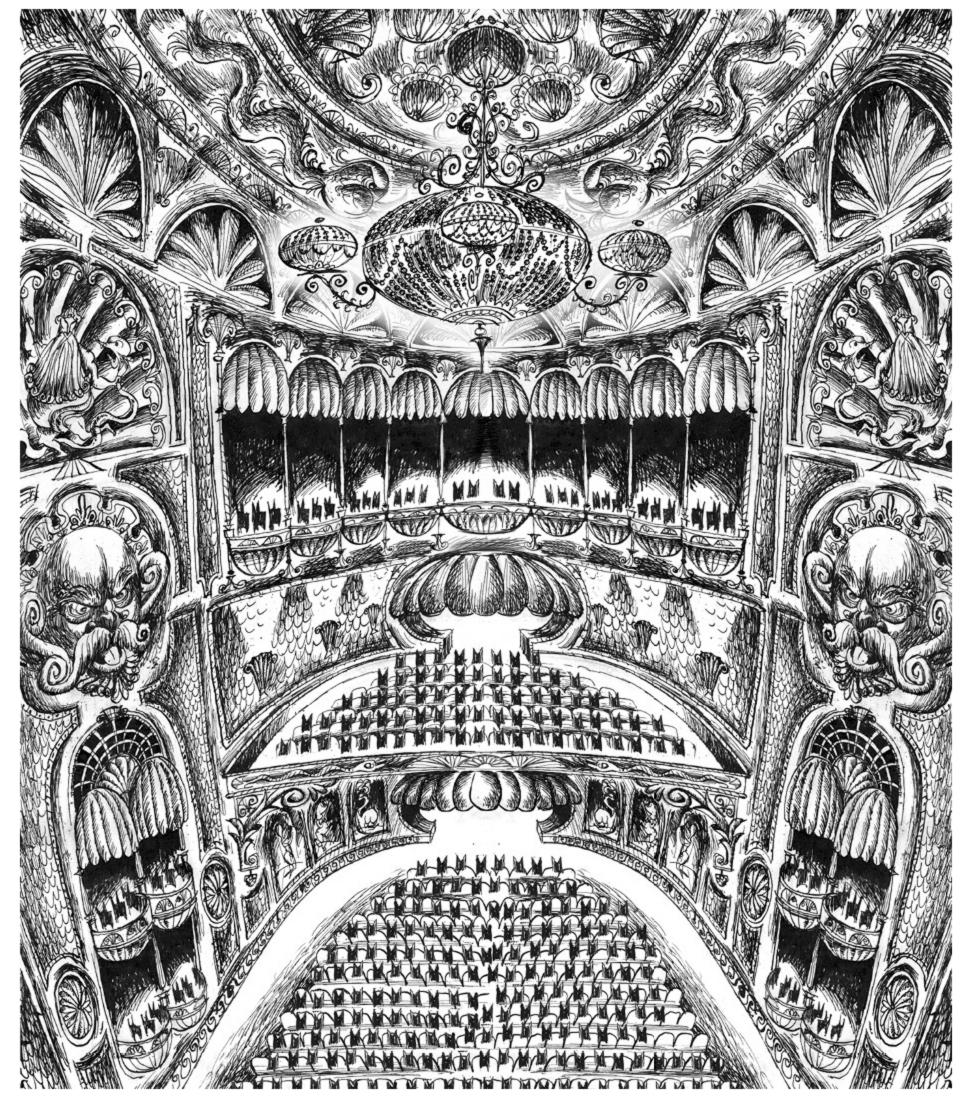






"The theater was supposed to be this huge, grand, kind of Greco-Roman, Neptune-themed theater. So, I spent probably three months designing the theater with all these crazy, ornate, thematic columns and paneling and sculptures here and there ... And then I think the whole thing got changed to an Art Deco theater, and they didn't use any of it. It was fun drawing the pages."

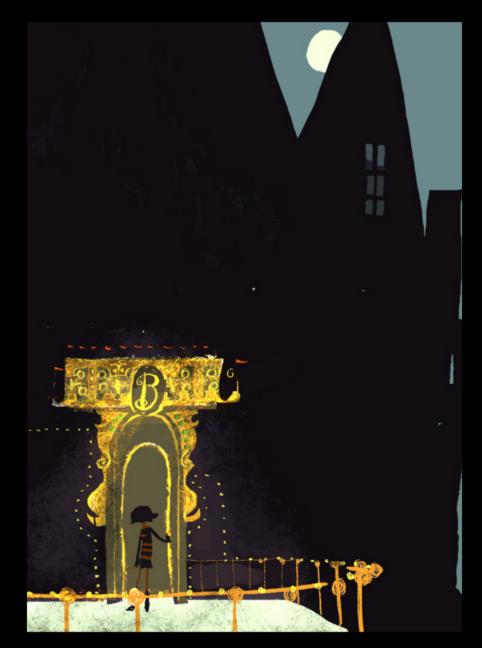
–Dan Krall



THIS SPREAD Artist: Dan Krall

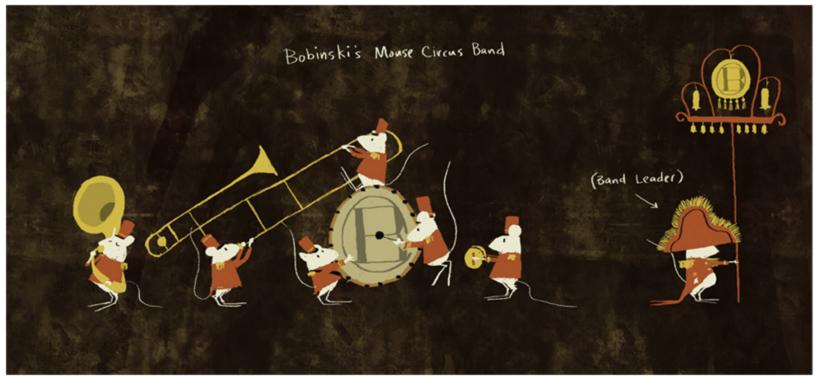












"The style of this stuff is a little different than work I do on my own, mostly because it's done as a step in the process rather than just to make a picture. These drawings have to be applicable to a set that is going to be used for a lot of different things, so you can't cheat as much."

-Jon Klassen





THIS PAGE Artist: Jon Klassen



"The final concept for the real version of Bobinsky's attic flat ... With the help of my friend Morgan Hay, who was assistant art director on the movie, I built a half-scale mock-up of the space using foam core so that Henry could look at it and we could make spacial adjustments on the fly. After Henry approved the layout of the attic, I took a picture of the mock-up and painted this concept on top of it to establish the lighting and feel."

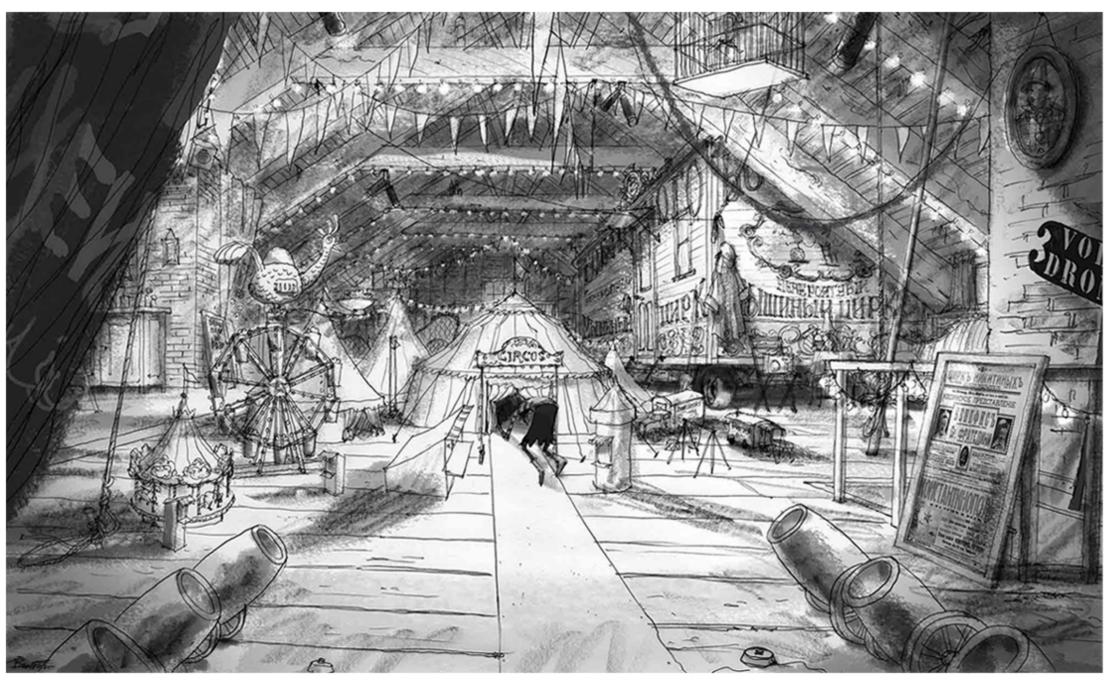
-Chris Turnham, concept artist

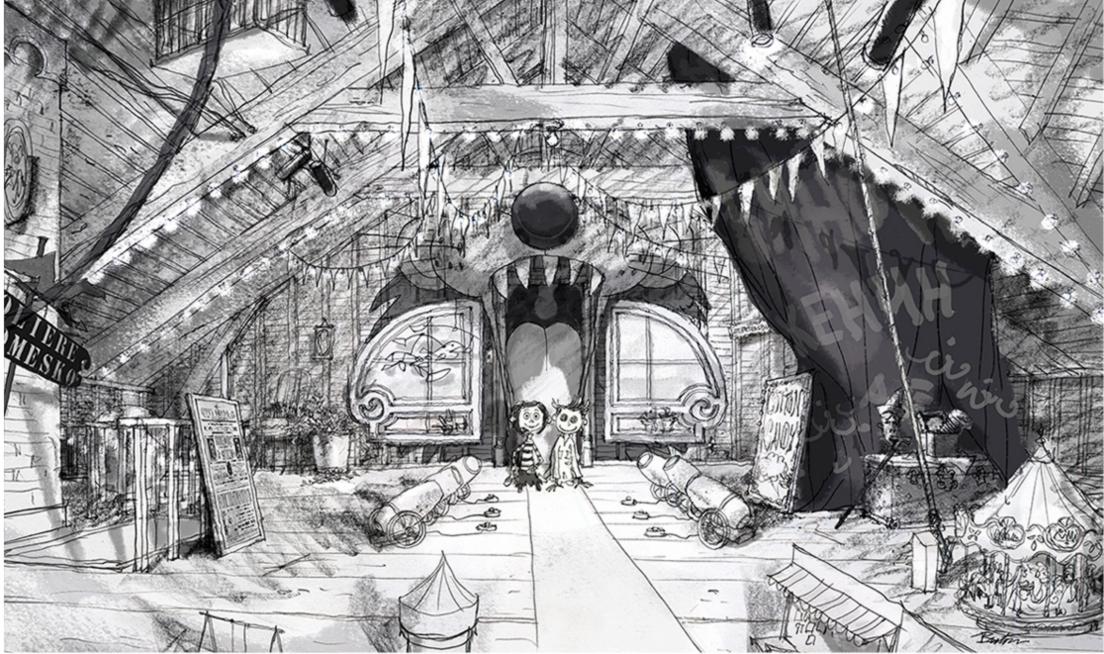


"The Other World version of Bobinsky's attic. It's viewed from the same angle as the real version so that it's easy see how the real world props translate to the Other World. A priority in creating the Other World sets was to try and take the real world props that inhabit the sets and make fantastical versions of them to populate the Other World. I think this set best illustrates that idea."

-Chris Turnham





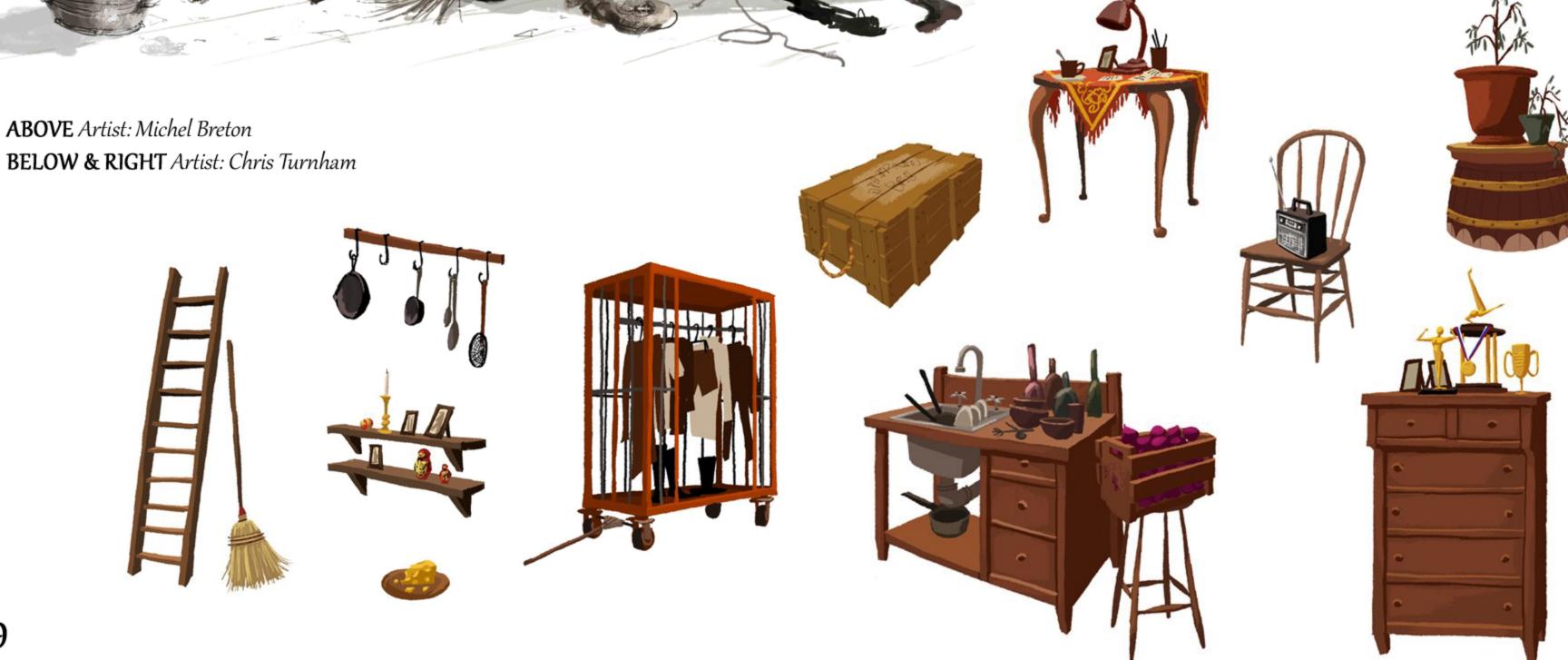




"With the design of these props,

I tried to give Bobinsky some history
that is never explicitly stated in the film by
making them seem like relics from a distant
past he may have had working in the circus."

-Chris Turnham

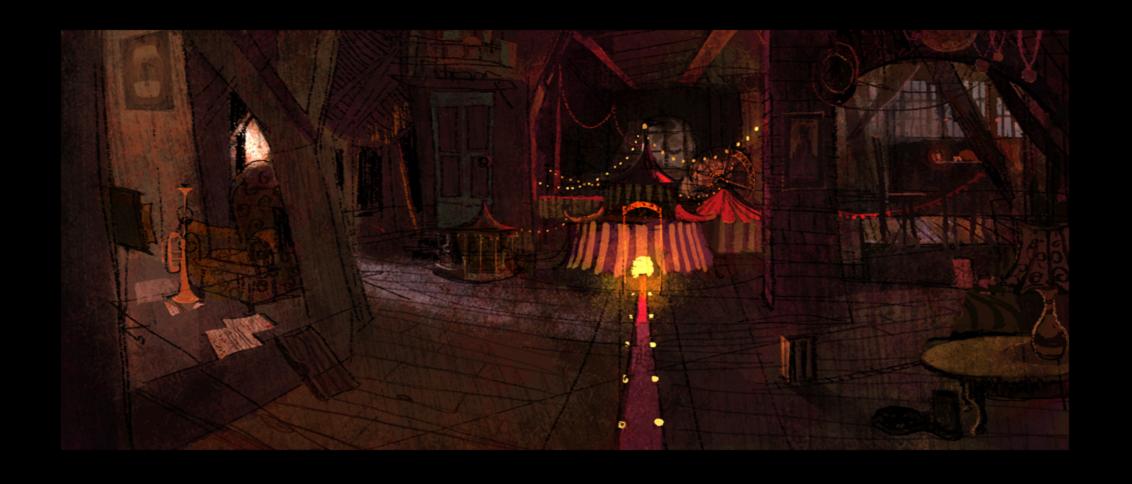








THIS PAGE Artist: Chris Appelhans









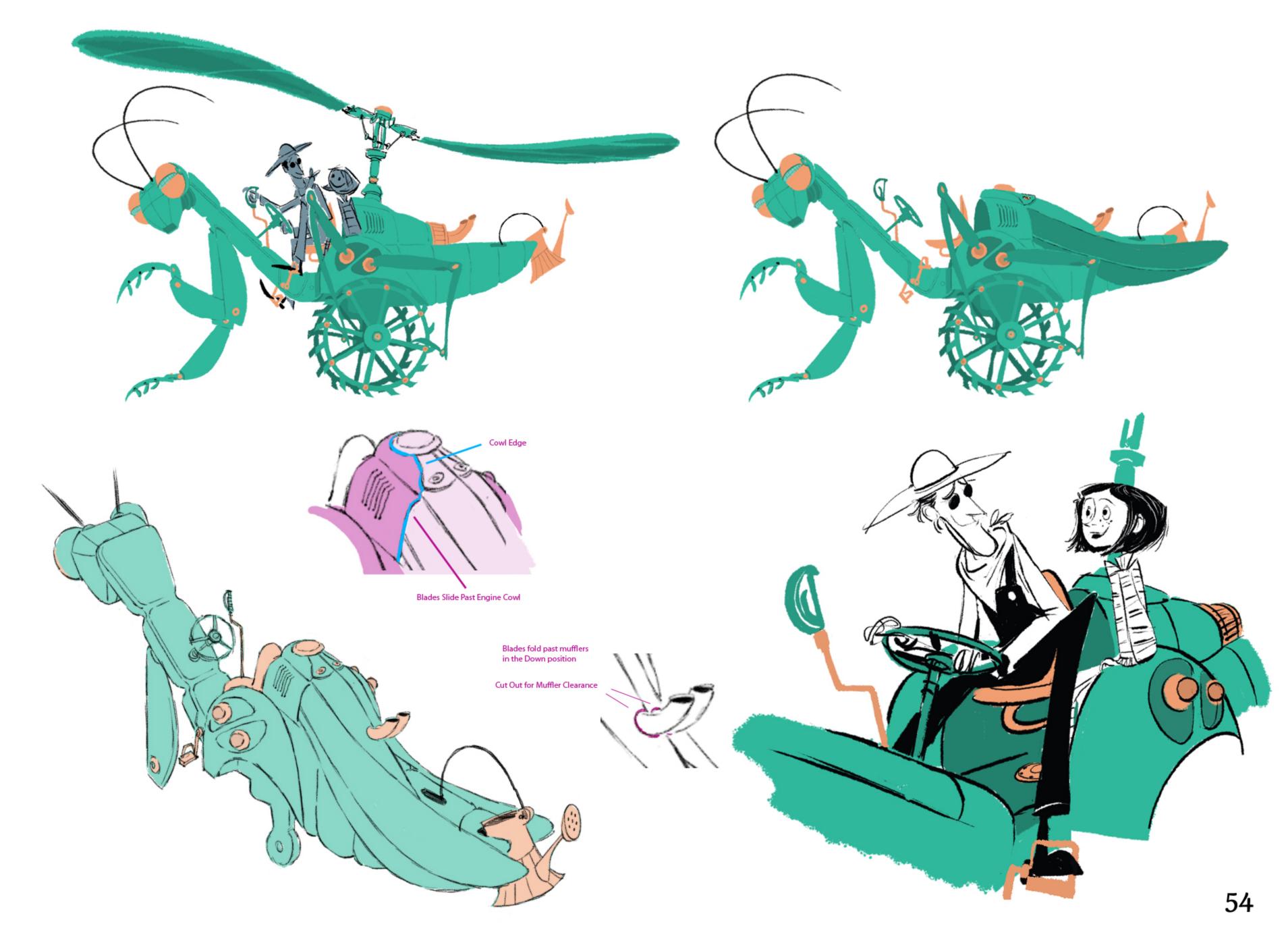


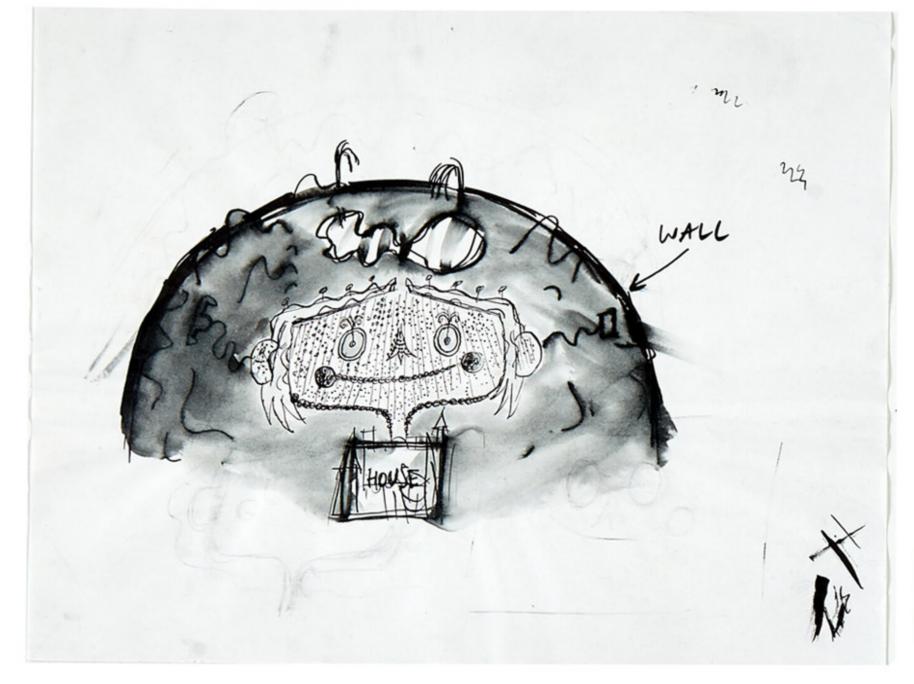
ABOVE & TOP RIGHT Artist: Tadahiro Uesugi

FAR RIGHT Artist: Tadahiro Uesugi BOTTOM CENTER Artist: Katy Wu



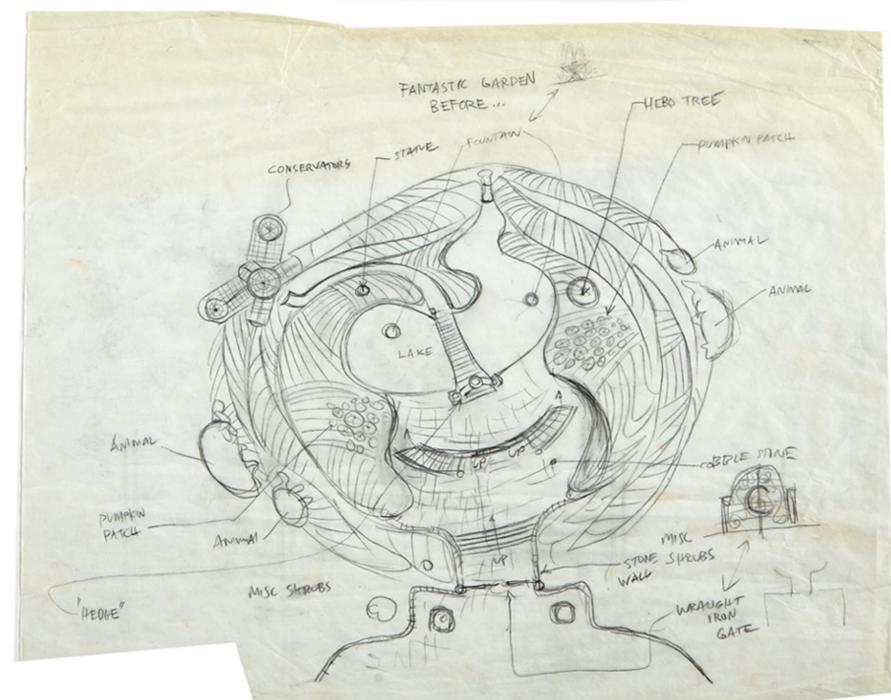
ABOVE Artist: Chris Turnham OPPOSITE Artist: Andy Schuhler









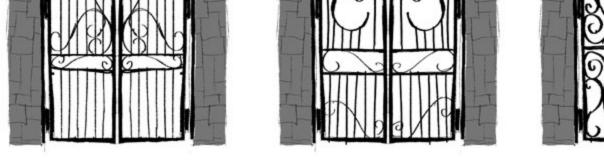




"The Fantastic Garden was designed first so the geography of the real garden is almost identical, which is why this one still resembles Coraline's face. But you never see it from this angle, so it's impossible to notice in the film."

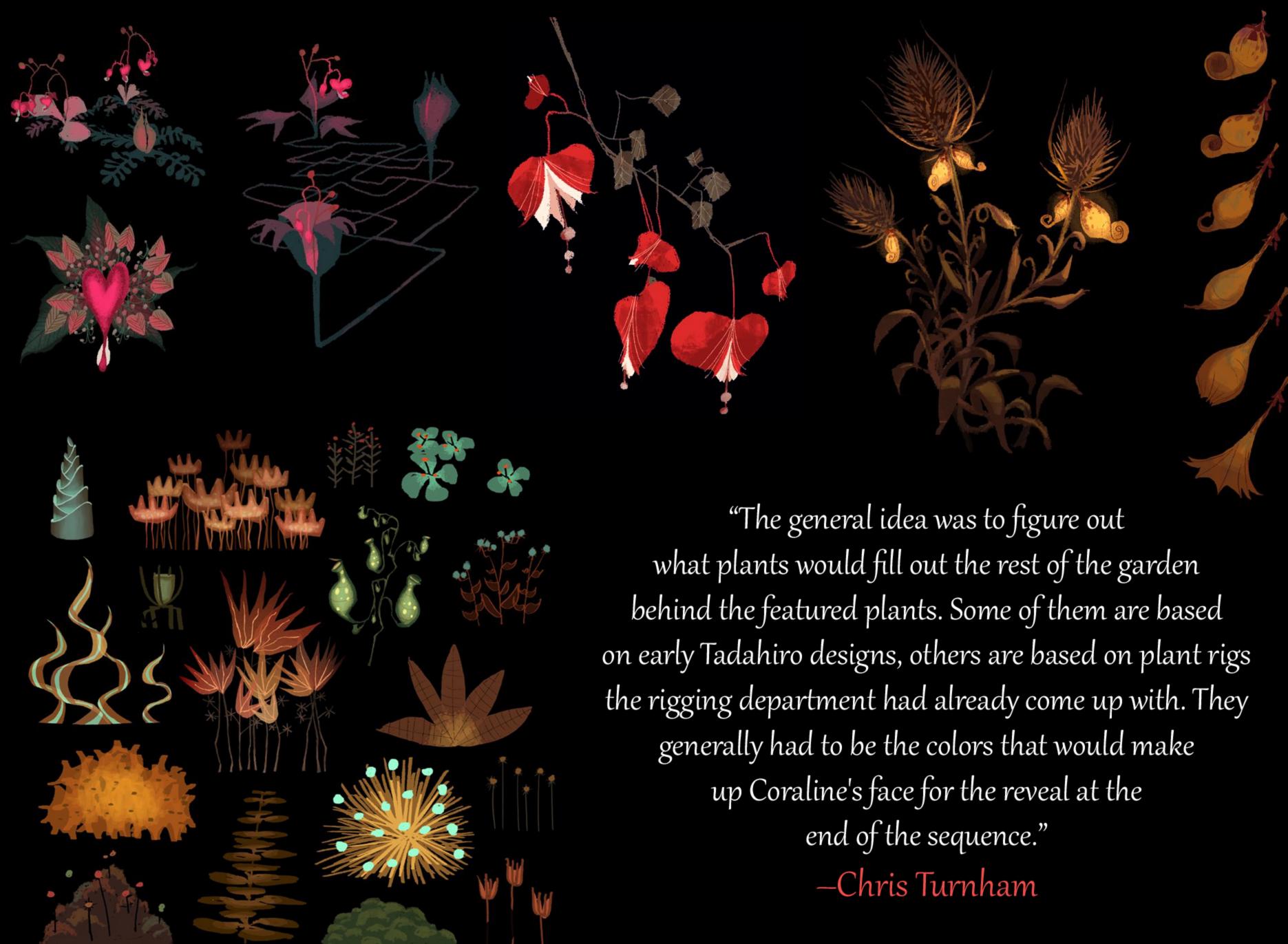
-Chris Turnham





THIS PAGE Artist: Chris Turnham

**OPPOSITE** Artist: Bill Boes and unknown artists

















"Black-and-white studies I did for the garden sequence. Most of the plants are based on early Tadahiro designs, but I also had to take into account what was physically possible with the rigs that would be used to make the plants move. With stop-motion, this is always something that has to be considered in the design phase."



"They used a lot of blacklight paint and LEDs with fiber optics to create the different lighting illusions in the flowers, so it was hard to predict exactly how the colors would turn out, but I think the final result looks pretty close."

## -Chris Turnham



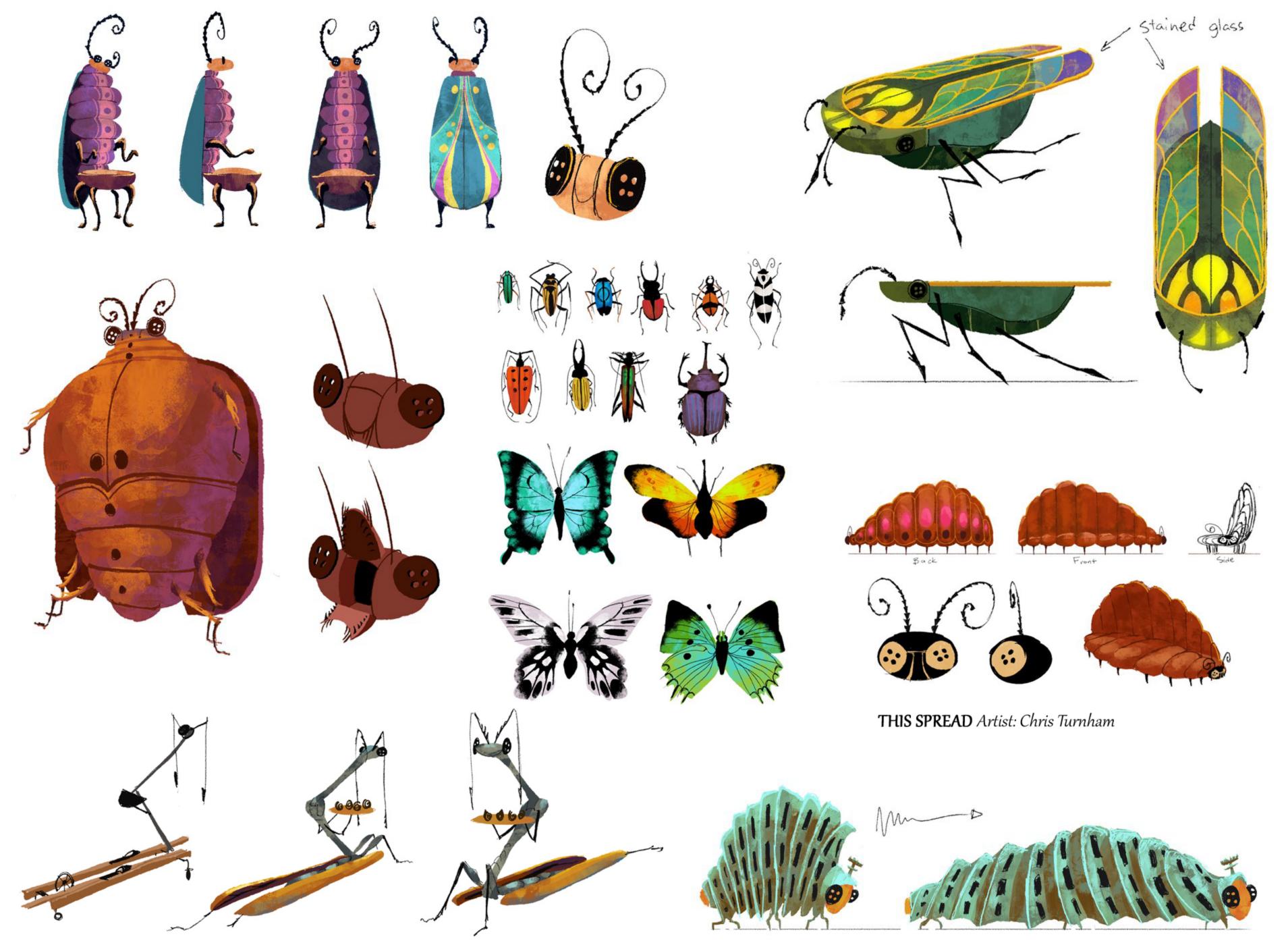




THIS PAGE Artist: Chris Turnham



"Here's the final concept for the Other World version of the living room, where the furniture is bug-shaped and the Other Mother begins to reveal her true form. Like in the other sets, all the bugs have a corresponding real world version. When I did the concept I was really unsure how the final product would look, since every part of the design had something crazy going on with it, like the glow of the furniture and walls to the way the bugs moved. But I shouldn't have had any doubts because the builders and riggers and lighters on the crew are amazing and they nailed it perfectly."

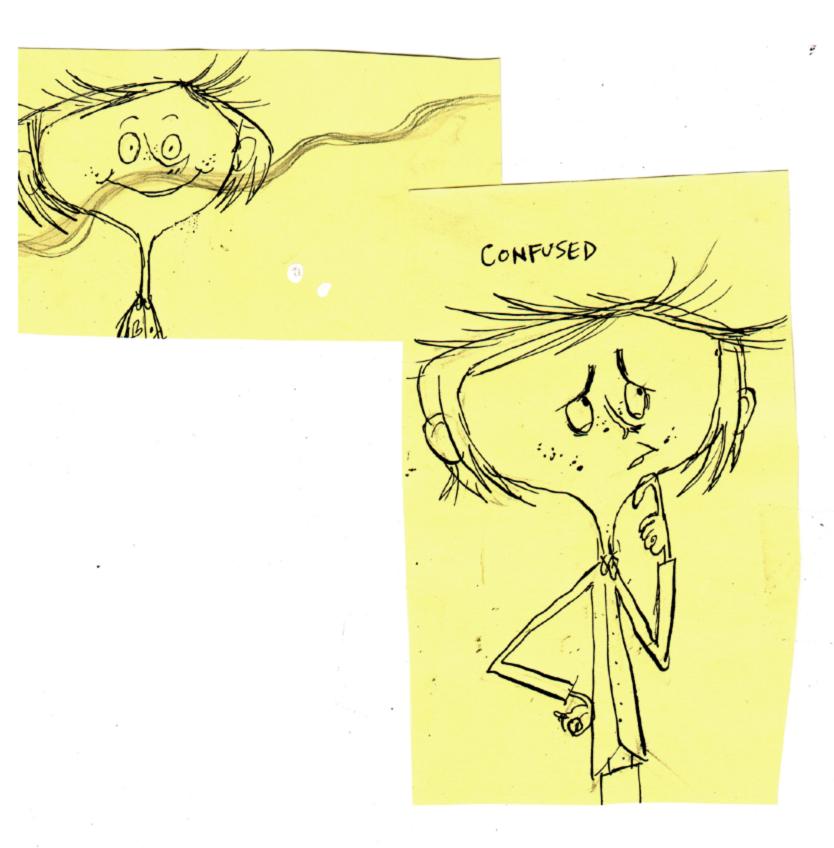




## Characters

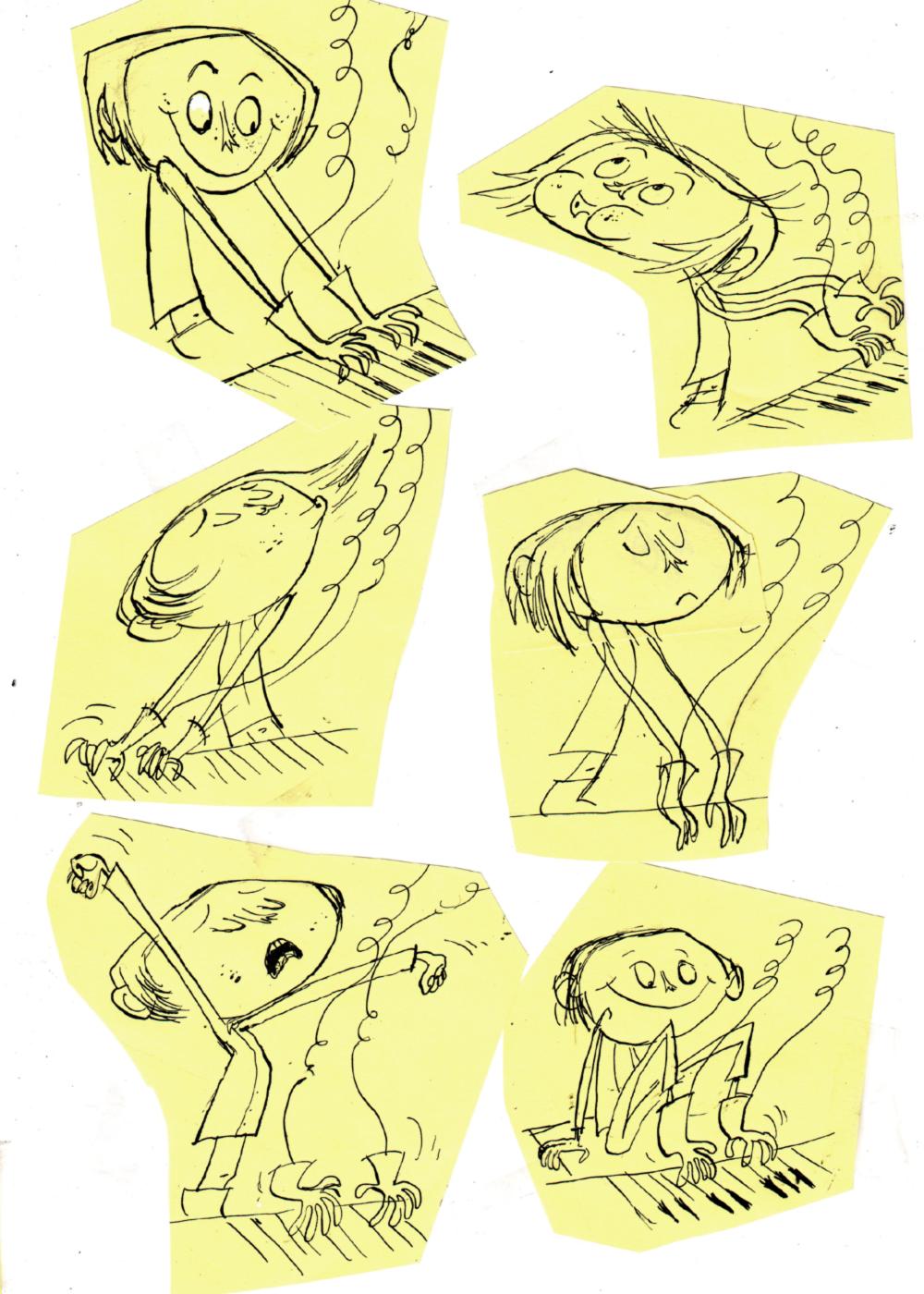


THIS PAGE Artist: Stef Choi
OPPOSITE Artist: Dan Krall



THIS SPREAD Artist: Dan Krall







"It actually wasn't a crazy process for Coraline. Dan Krall did several versions at the beginning and Shane Prigmore took those and worked back and forth with Henry before reaching the final. The final is actually pretty close to a test Shane did to get hired onto the film."

-Shannon Tindle

MR. BOBINSK (interrupting) Mixed up? They even get you know. They call you of Caroline, not Carolin work them too hard ...

He picks up his mail from the bott starts back up to his attic apartm



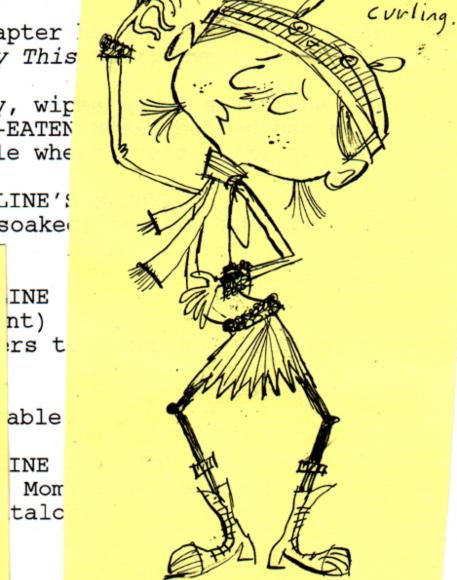
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irty, wip BUG-EATEN table whe

DRALINE'S





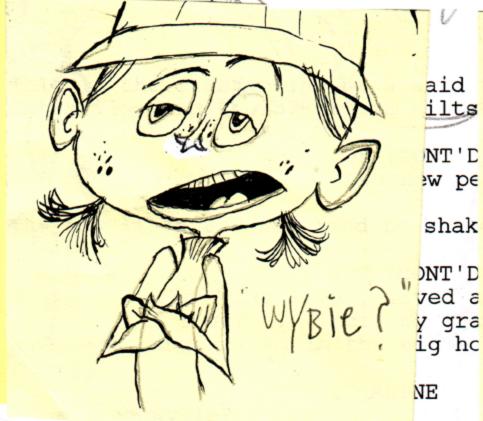
INE'S MOTHER ed the "gardens of the

remove the pile of roses. nile Mom resumes typing.



viskers droop and

my tail to be



ilts NT'D ∍q w shak y gra saddled ig he with anything ..

## WYBIE

Short for Wybourne. Not course. I would have pic maybe Einstein. What'd y with?

CORALINE

I wasn't saddled with ar Coraline.

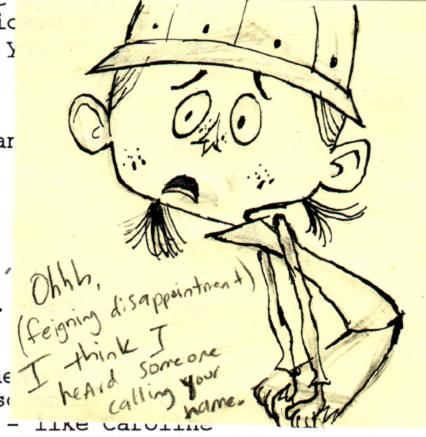
WYBIE

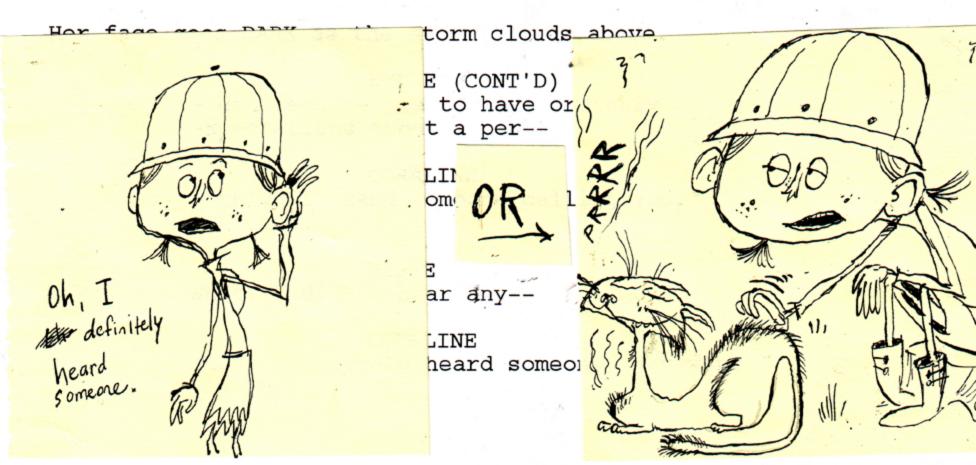
Caroline what?

CORALINE

Not Caroline, Coraline.

(confused, not he Hmmm... It's not real so heard an ordinary name - like caroline

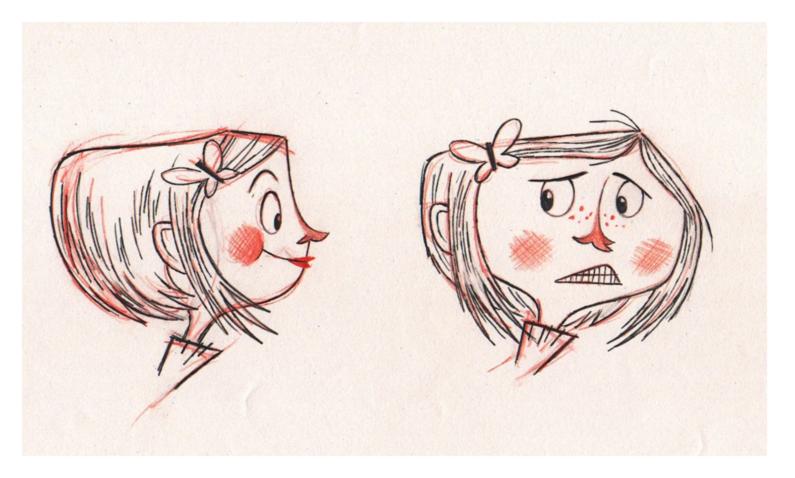


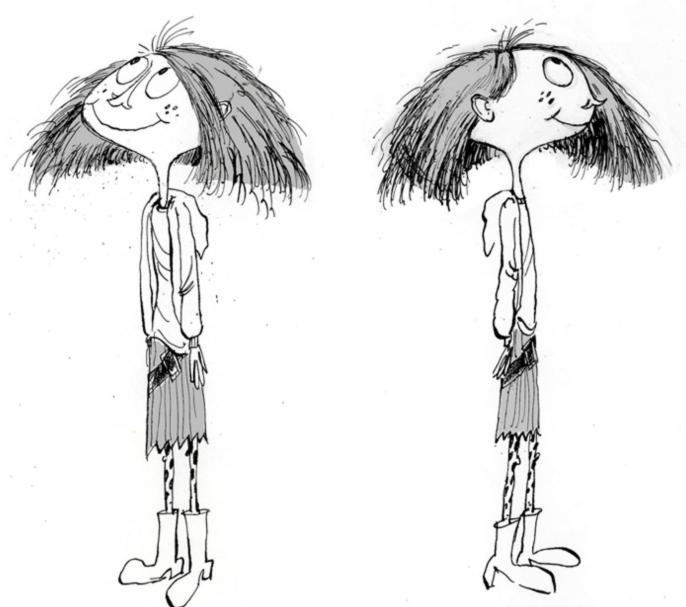


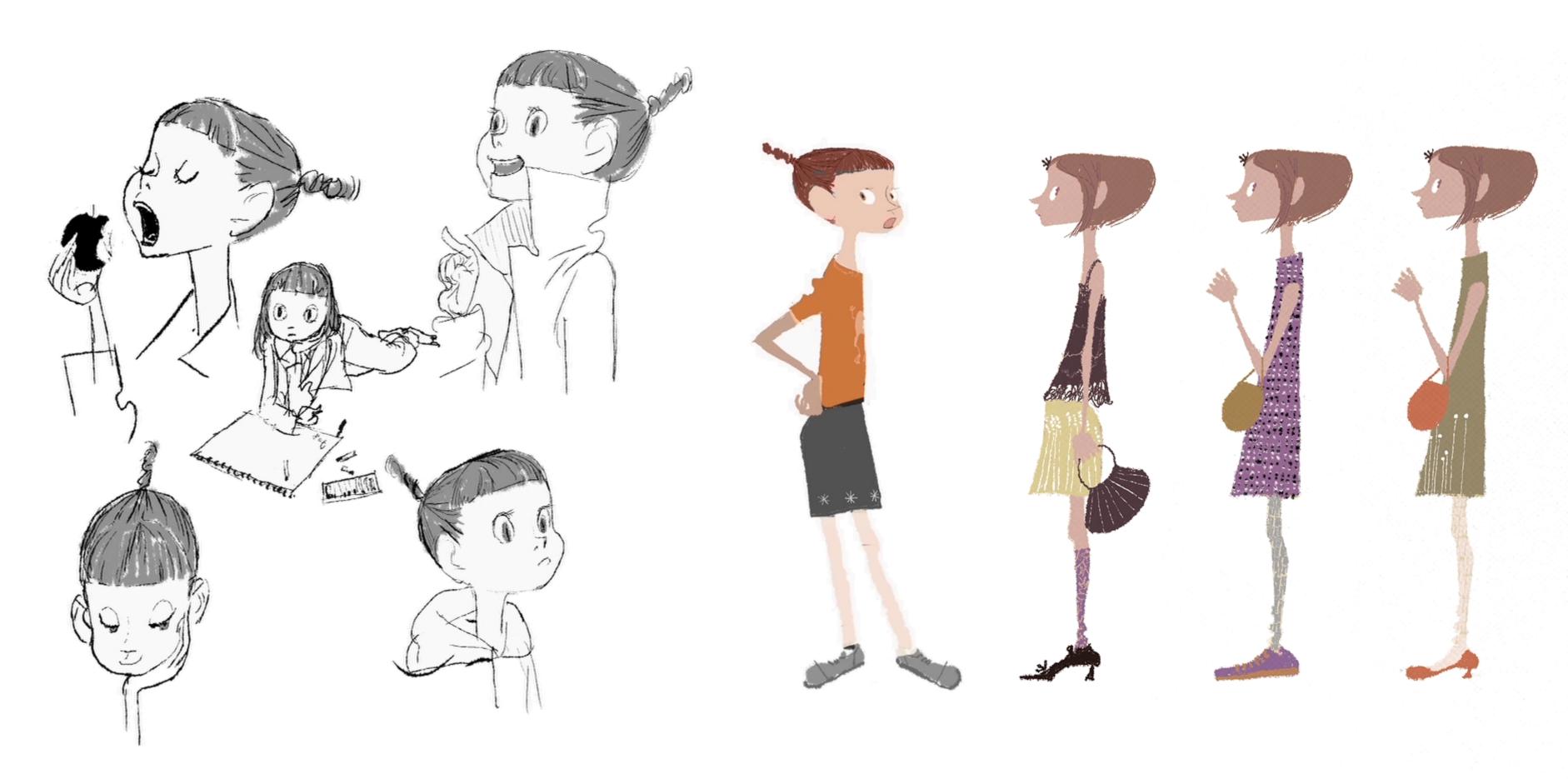




**BELOW** Artist: Shane Prigmore BOTTOM RIGHT Artist: Dan Krall







THIS PAGE Artist: Tadahiro Uesugi

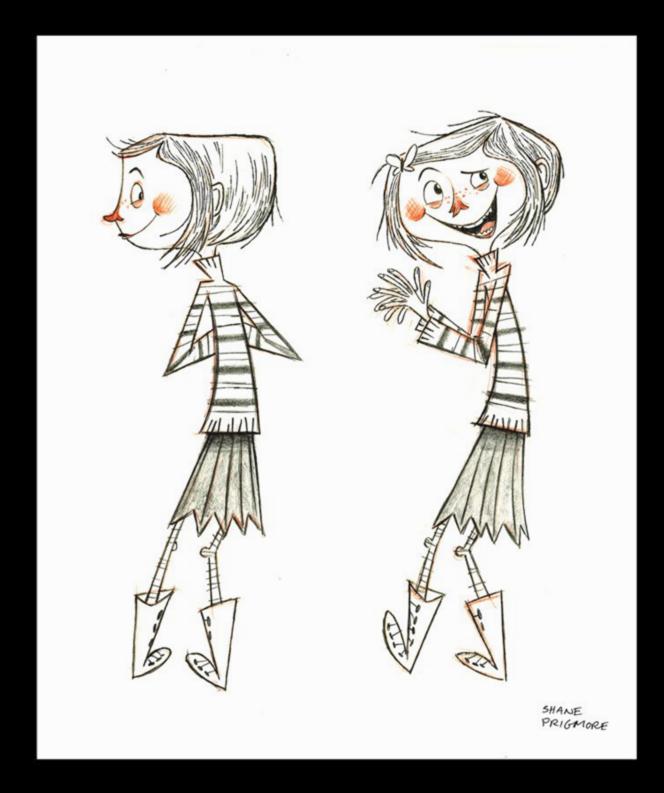


TOP Artist: Stephen Bodin BOTTOM Artist: Chris Appelhans OPPOSITE Artist: Tadahiro Uesugi



"I was influenced by graphic designs from the 1950s to 1960s for my design ... One Hundred and One Dalmatians is one of my favorite animations, being a movie which represents the style of that era."

-Tadahiro Uesugi



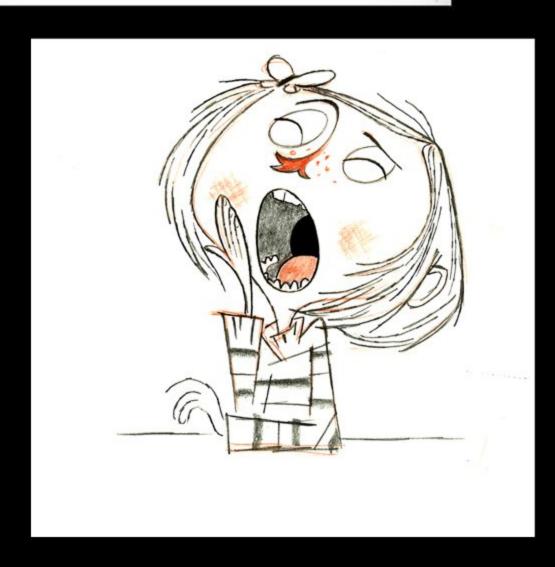




THIS PAGE & OPPOSITE Artist: Shane Prigmore

"Back in 2006, Henry Selick invited a group of us to join the team that would create Laika Studio's first feature film, Coraline. We immediately knew this was special. The film and the studio took risks! The team Henry compiled was not to be believed, and I was honored to be a part of it. Shannon Tindle, Dan Krall and myself would be responsible for the final character designs in the film."

-Shane Prigmore, character designer

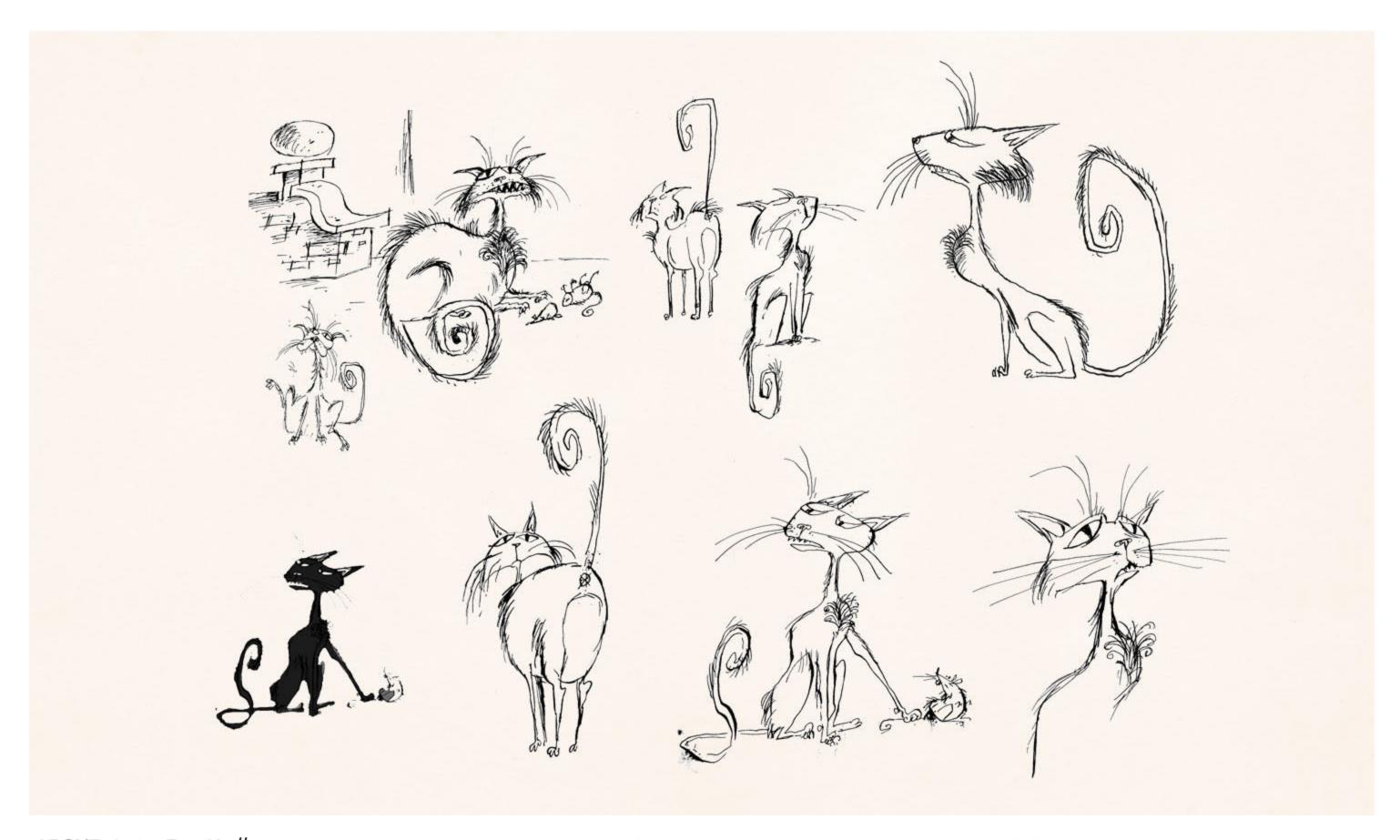






"[Henry] knew I was an animator in the past. He was like, 'I want you to design all the expressions and mouth shapes. I want you to test these things. I want this to be the coolest face animation that's ever been done in stop motion.' ... [I did] hundreds and hundreds of these drawings to make sure the design stuck. So that there was a design to the movement and the performances.

Which I think paid off in the end ... The animators took this stuff and went crazy."



**ABOVE** Artist: Dan Krall **BELOW** Artist: Stef Choi



animal line up



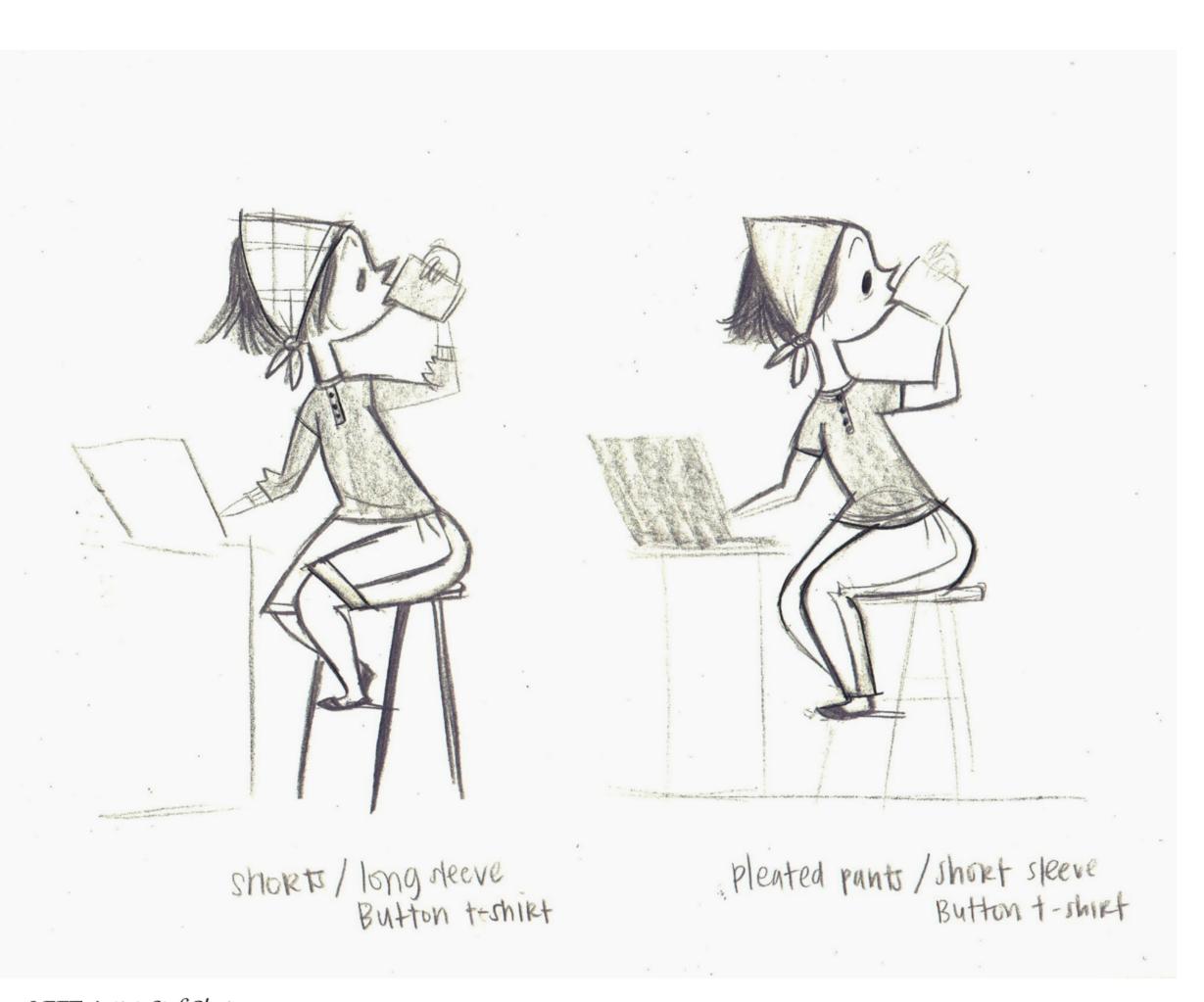


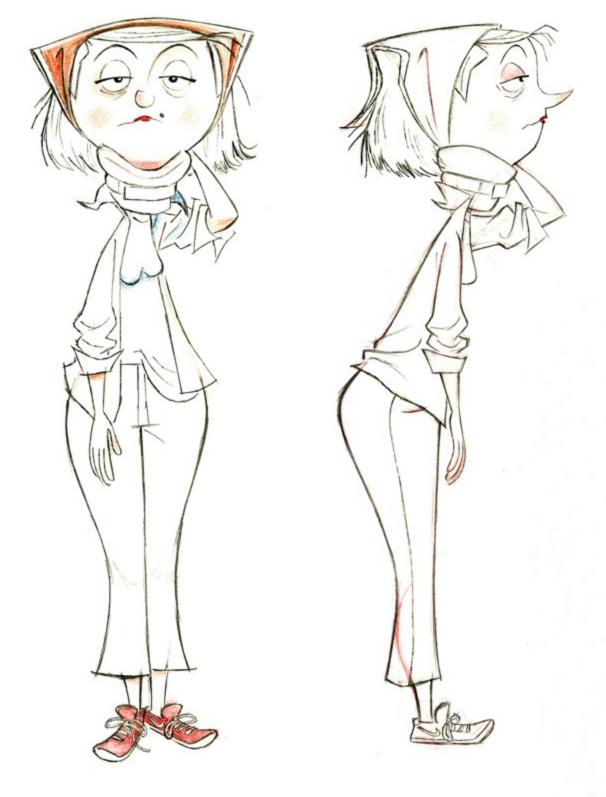
THIS PAGE Artist: Stef Choi



THIS PAGE Artist: Stef Choi







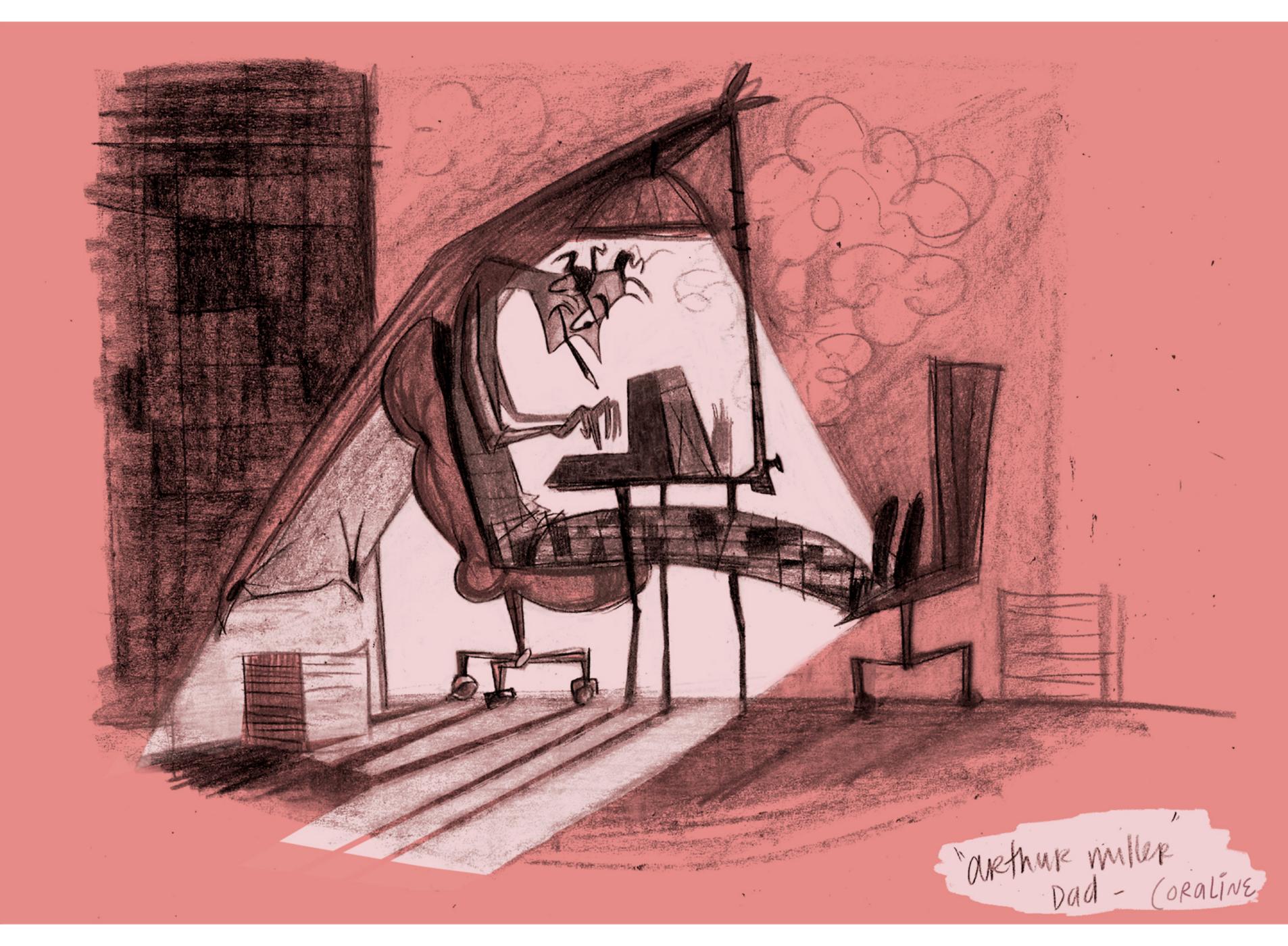
**LEFT** Artist: Stef Choi

RIGHT Artist: Shane Prigmore





THIS PAGE Artist: Tadahiro Uesugi OPPOSITE Artist: Stef Choi





"Henry wanted him to be really off-balance and weird in the real world ...

The difference of all these characters: from real world to Other World, everything changes. The real world is dull and boring and off-balance, and the Other World is sexy and sharp and precise."



THIS PAGE Artist: Aaron Sorenson



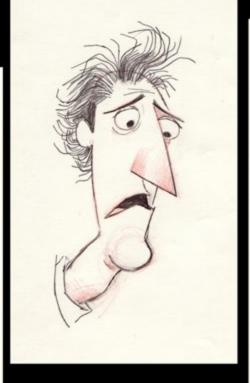
THIS PAGE Artist: Shane Prigmore



























THIS PAGE Artist: Shane Prigmore

THIS PAGE Artist: Tadahiro Uesugi









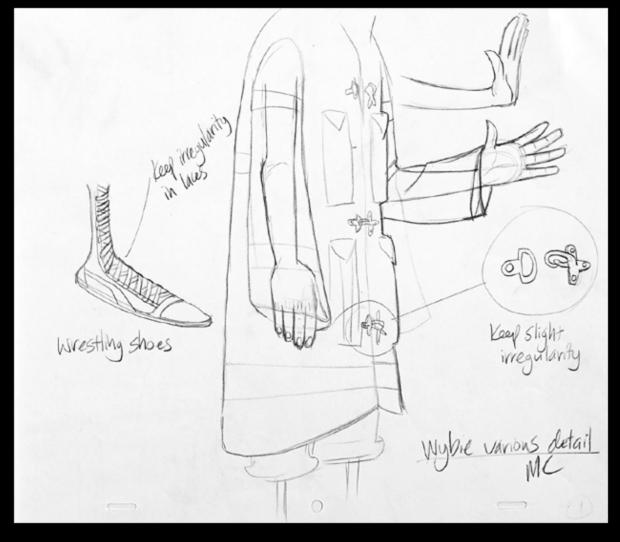














THIS PAGE Artist: Shannon Tindle

"We got assigned to do characters in Ashland ...

[Henry] was like, 'I want it to look like Ronald Searle. Just go nuts.' So, Shane and I did a bunch of these things and put them up. He goes, 'Man. I should've just told you guys to have fun from the beginning!'"

-Shannon Tindle



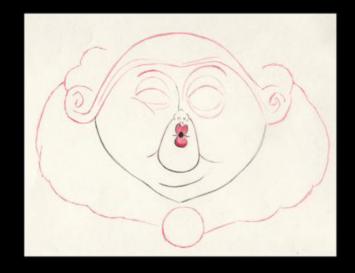








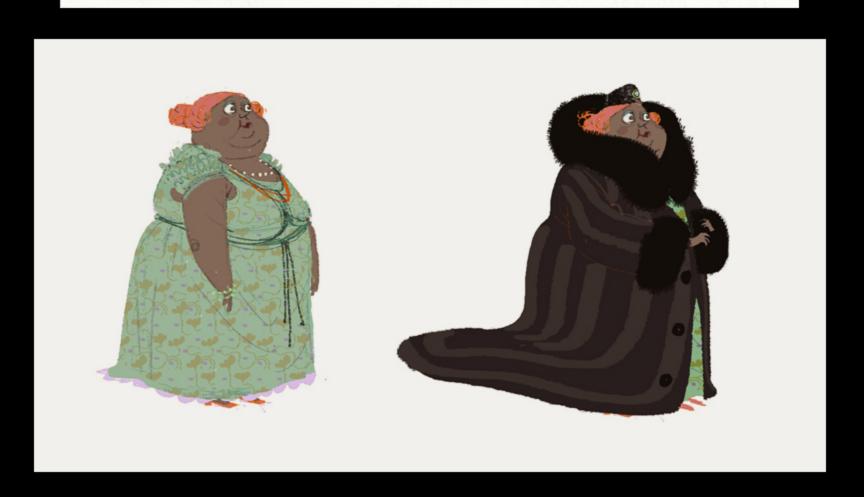






**LEFT** Artist: Shane Prigmore **BELOW** Artist: Mike Mitchell **BOTTOM** Artist: Chris Appelhans





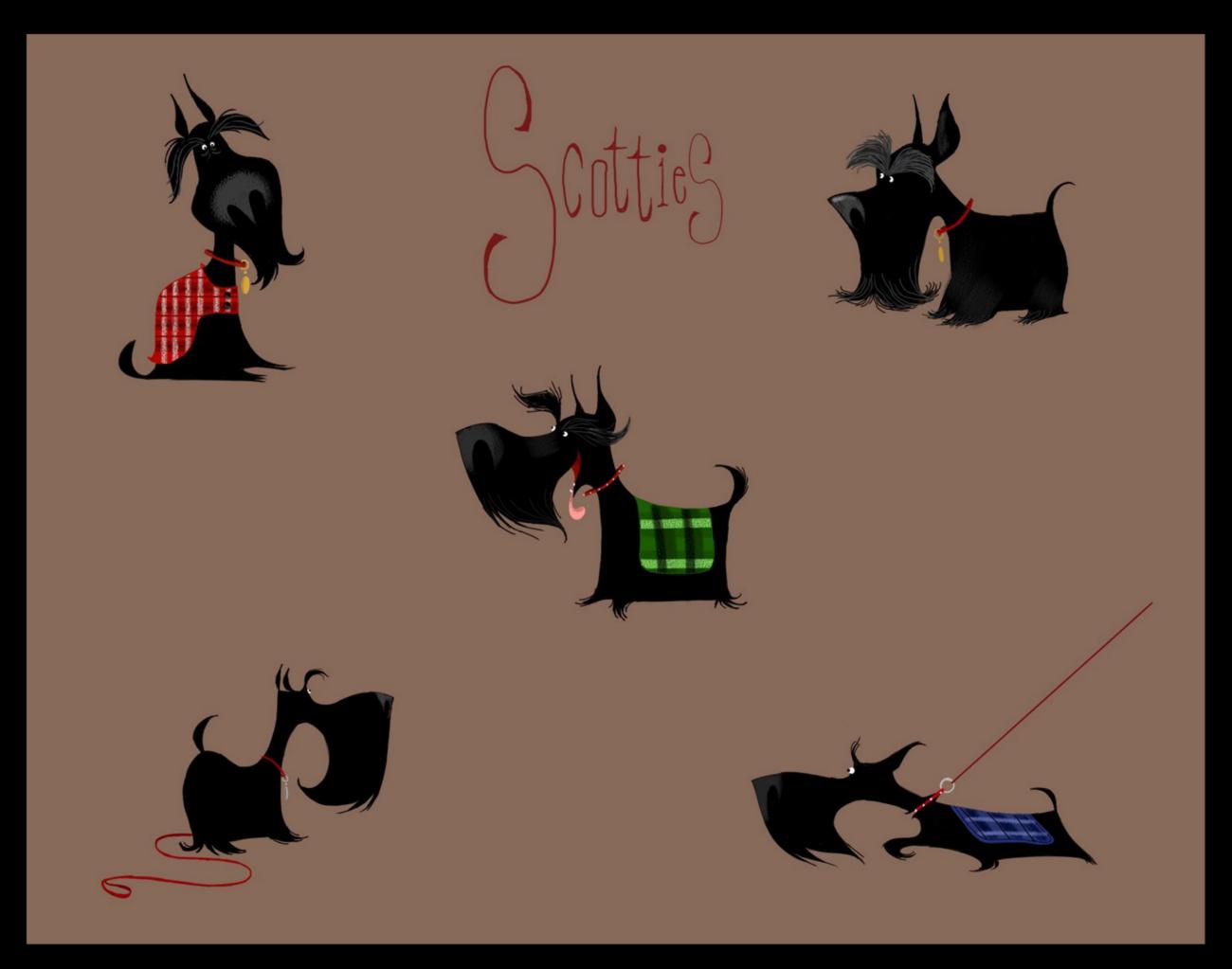












**LEFT** Artist: Shane Prigmore **ABOVE** Artist: Shannon Tindle



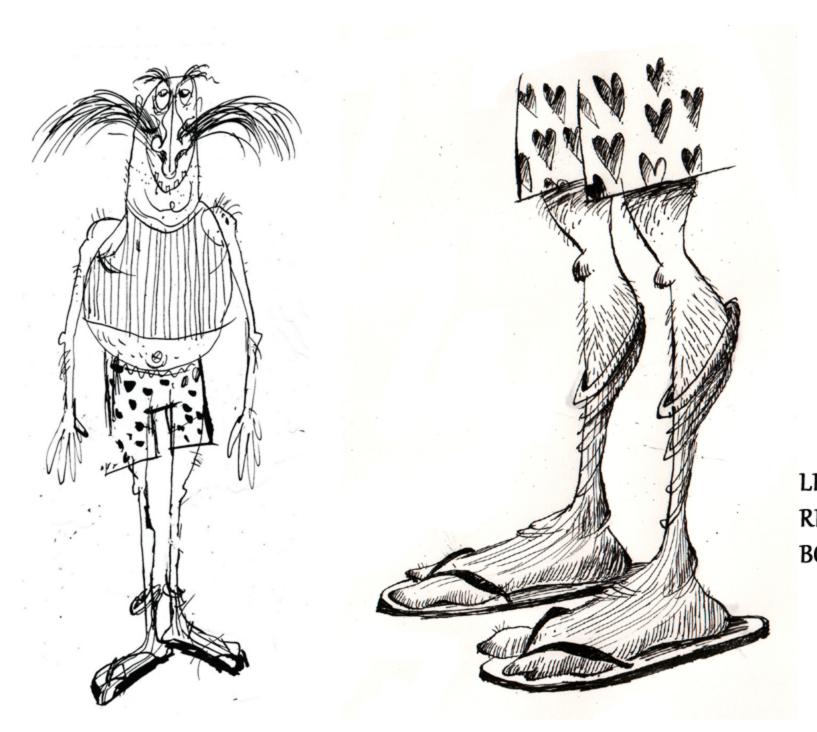
"Henry Selick asked me to make these posters depicting Spink and Forcible in their early career... blame Henry."

-Andy Schuhler





SPREAD Artist: Andy Schuhler





"[This] lineup was
created when Henry decided
Bobinsky should be much taller.
(1 thought he was crazy;
he was right.)"

-Shannon Tindle



"[Henry] said, 'He's Russian. He was in the circus before.'

I was thinking, 'Okay, he's a giant.' I looked up medal reference on eBay because I love doing research. And the first Russian medal I found was for survivors of Chernobyl. So, the medal that he's wearing,

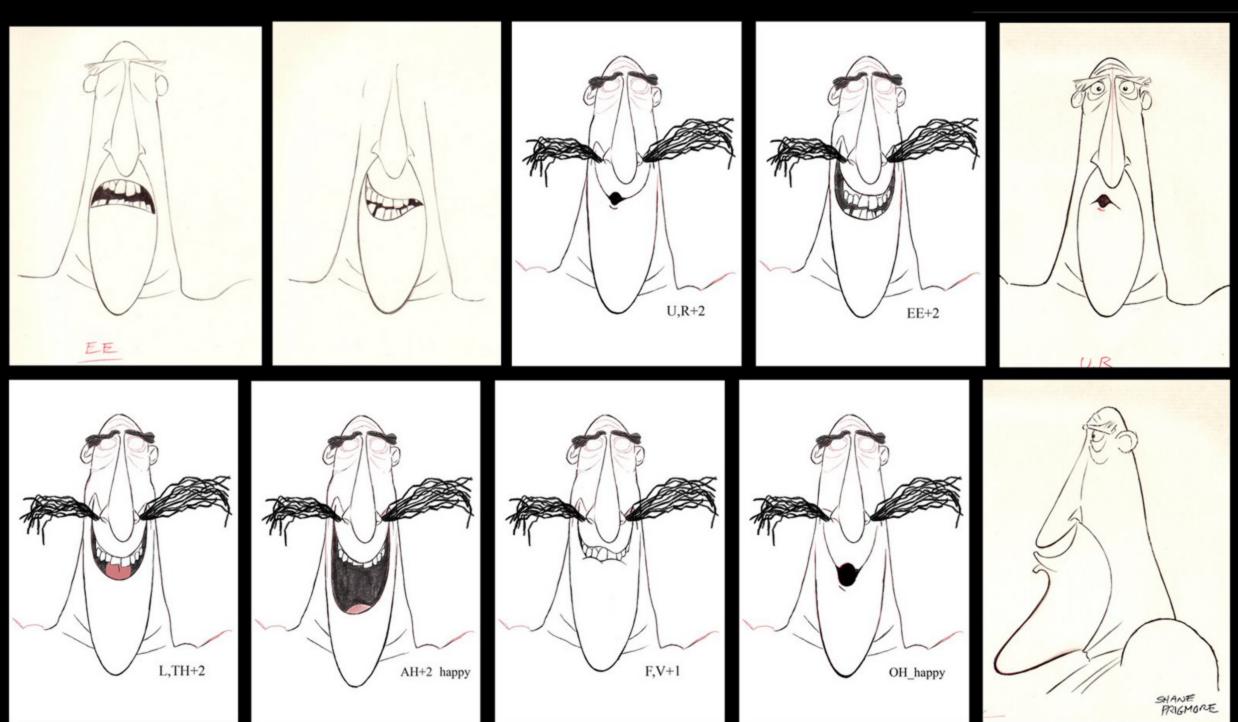
I'm like, 'That makes sense! He got mutated into a giant!'"

—Shannon Tindle





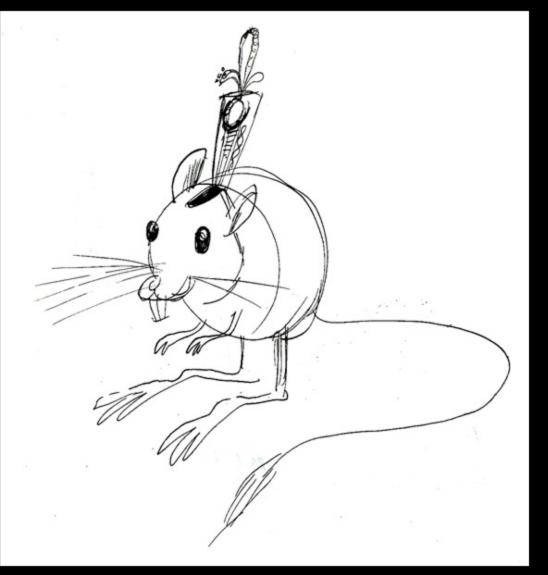
TOP RIGHT Artist: Shane Prigmore
ABOVE Artist: Shannon Tindle
RIGHT Artist: Shane Prigmore

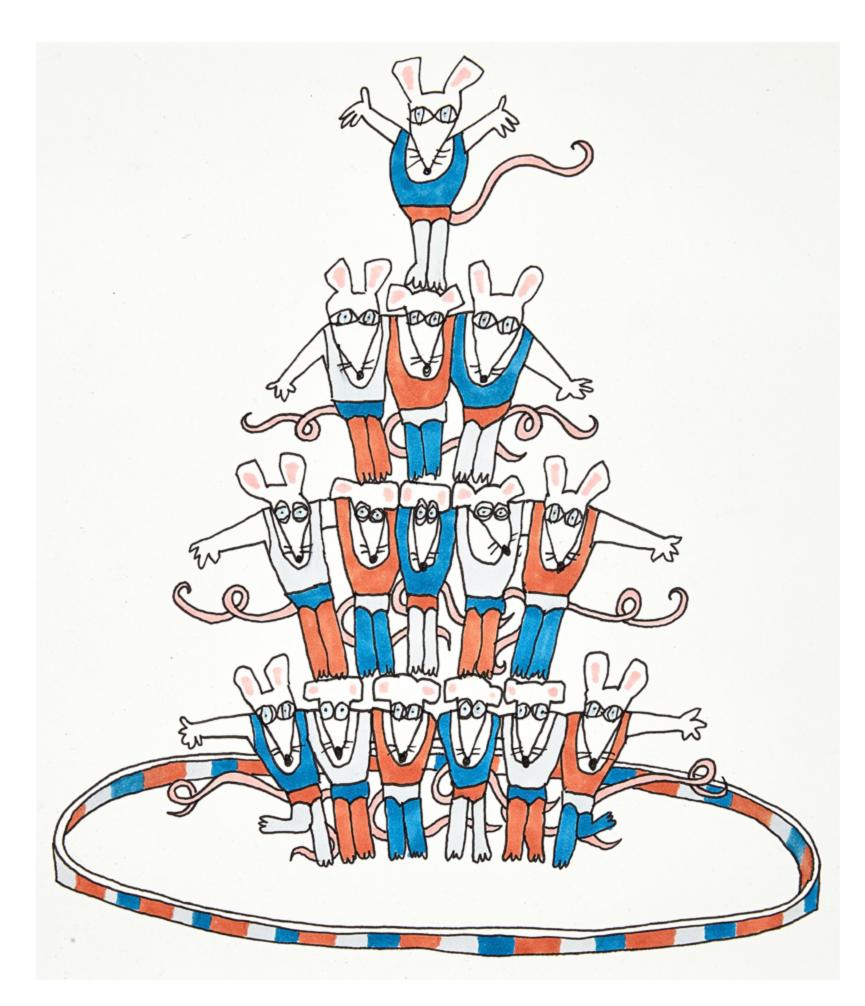




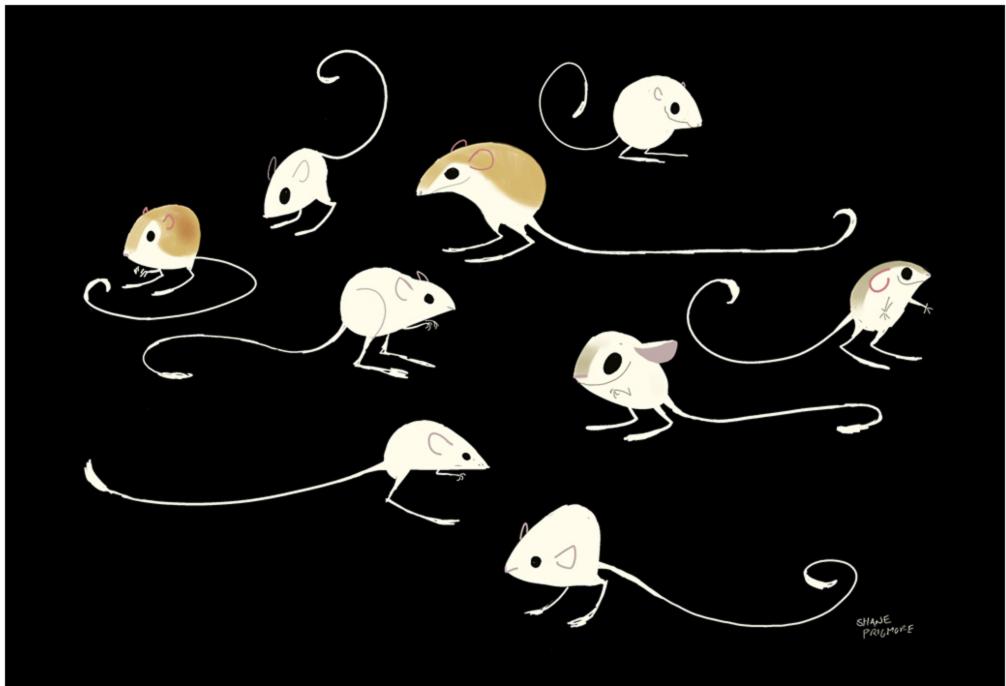








ABOVE Artist: Mike Mitchell
TOP RIGHT Artist: Shane Prigmore
RIGHT Artist: Stef Choi











**ABOVE** Artist: Dan Krall

TOP & BOTTOM RIGHT Artist: Stef Choi







THIS PAGE Artist: Tadahiro Uesugi







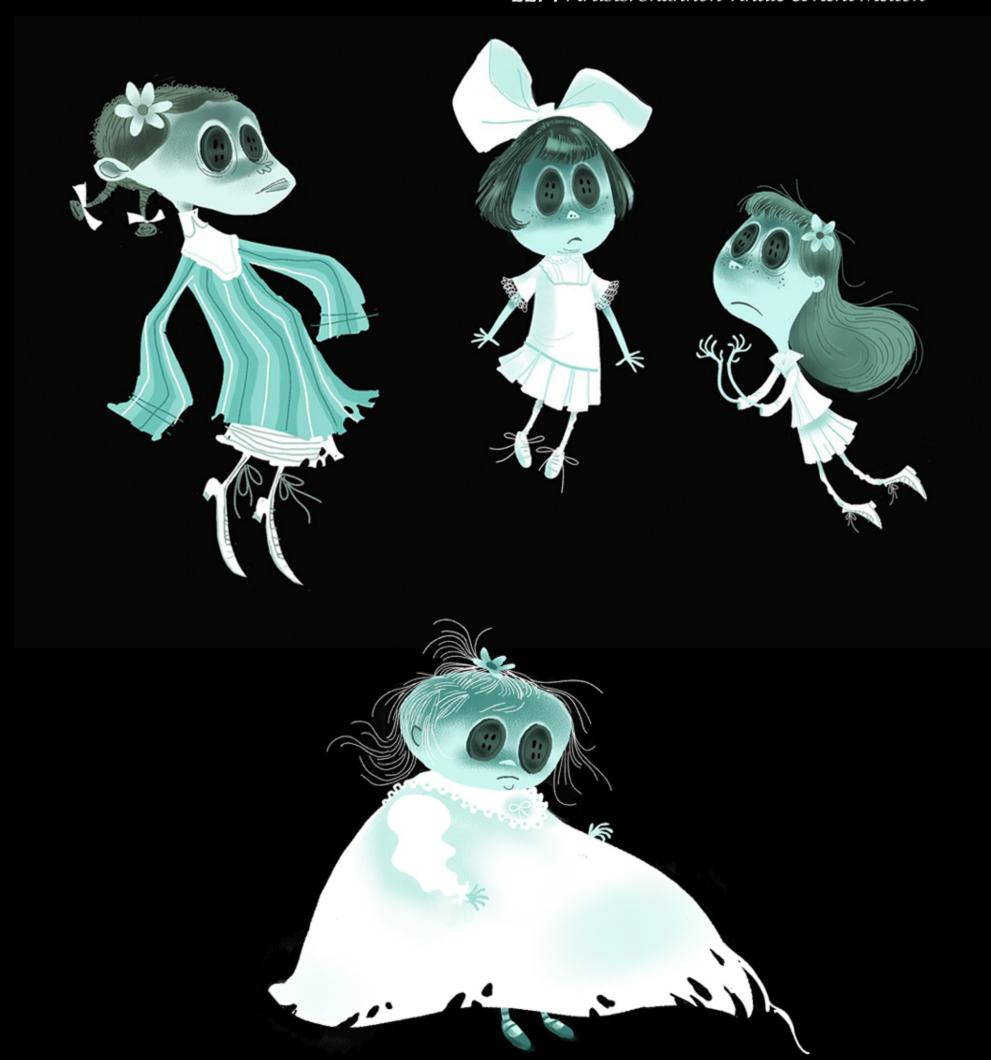






**ABOVE** Artist: Shannon Tindle **RIGHT** Artist: Katy Wu







**LEFT** Artist: Dan Krall **RIGHT** Artist: Tadahiro Uesugi



**LEFT** Artist: Tadahiro Uesugi **RIGHT** Artist: Shane Prigmore



**LEFT** Artist: Tadahiro Uesugi **RIGHT** Artist: Shane Prigmore **OPPOSITE** Artist: Stef Choi



**BELOW** Artist: Shane Prigmore **RIGHT** Artist: Aaron Sorenson



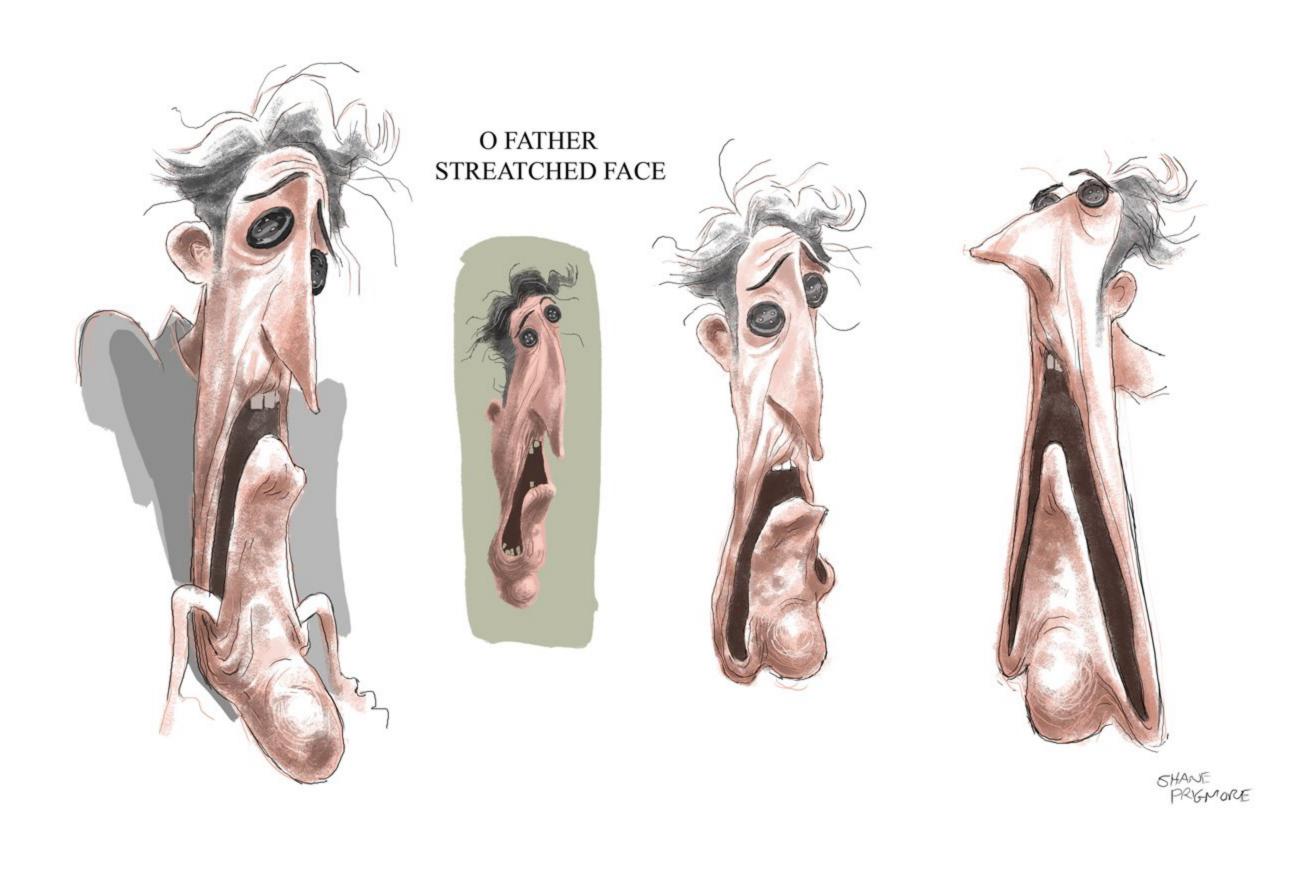




"Other Father is more sleek, cooler hairstyle, gets down on Coraline's level, more in-balance, better teeth — but button eyes."

-Shane Prigmore





"Andy Schuhler boarded this sequence, and Henry asked me to figure out what would happen when [Other Father] starts falling apart in the Other World.

1 started just getting *creepy*. And he goes, 'Make it creepier!'

1'm like, 'Okay. Really? Okay.'"

-Shane Prigmore





**LEFT** Artist: Tadahiro Uesugi **RIGHT** Artist: Dan Krall

TOP Artist: Shane Prigmore BOTTOM Artist: Chris Appelhans OPPOSITE BOTTOM Artist: Dan Krall

**OPPOSITE TOP** Artist: Shane Prigmore





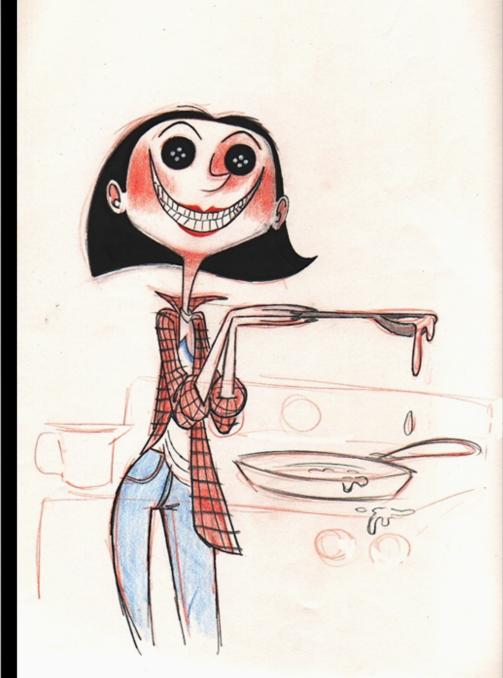






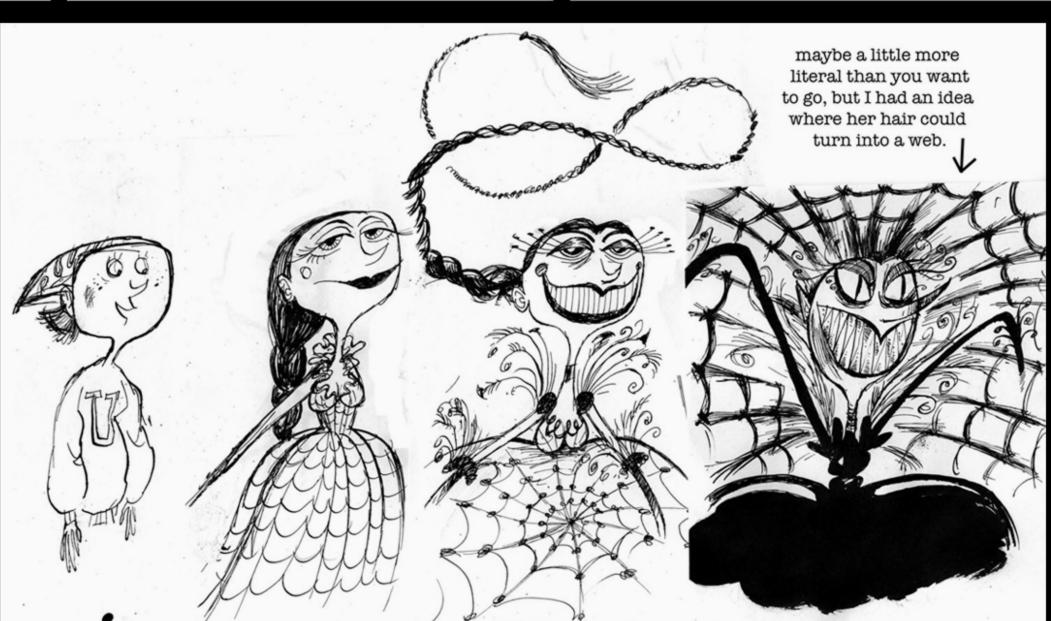














THIS PAGE Artist: Dan Krall



"It's one of those things you have to really work at, to find a tone for the film, even if you know what the genre is. Coraline was kind of this unprecedented 'horror film for kids.' We couldn't go full-on horror, gory horror, but we wanted it to really be scary.

And that's kind of a tricky tone."

-Mike Cachuela, story supervisor



"I don't think there were more drawings done for any other character than Other Mother in this film."

—Shannon Tindle





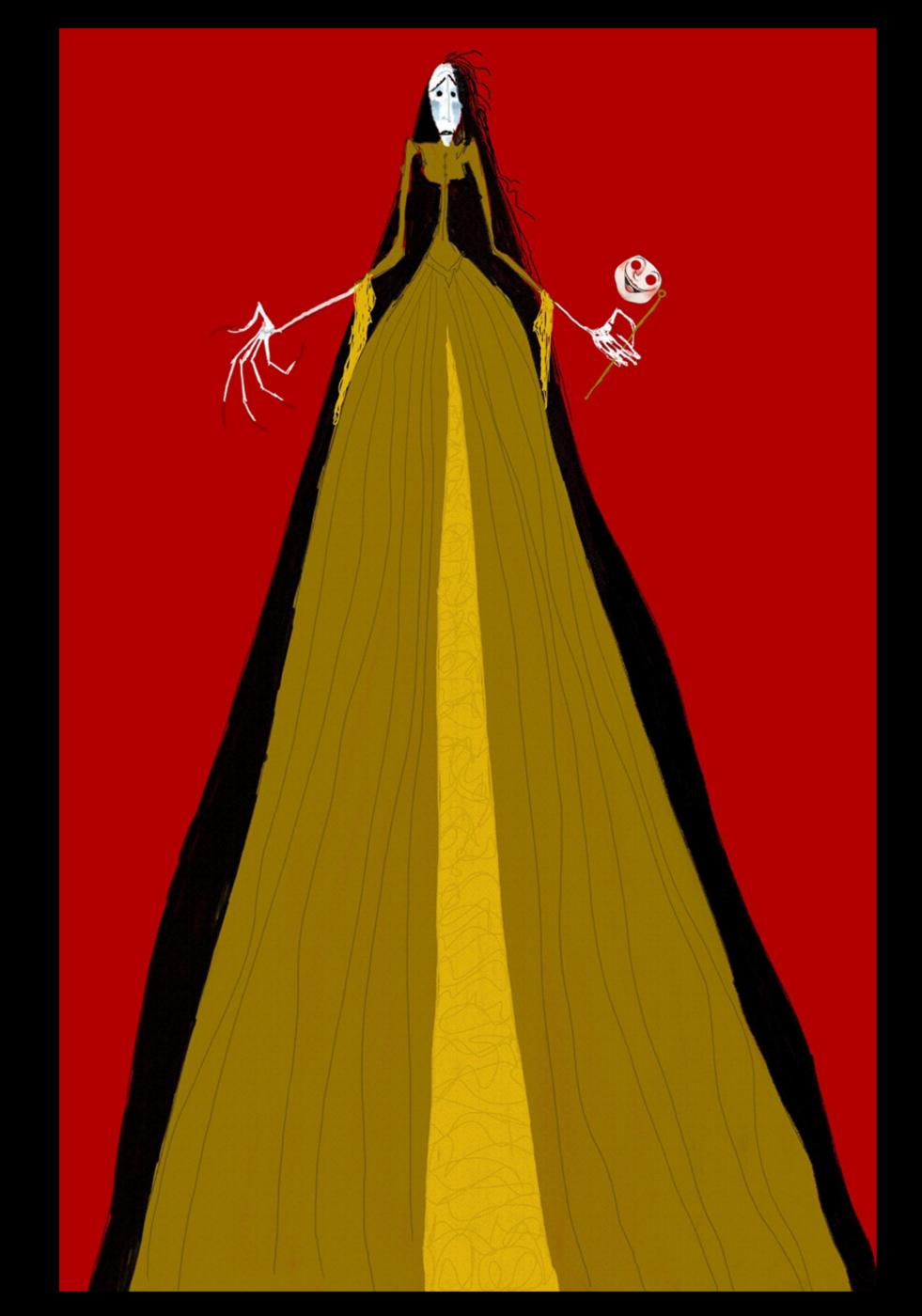






THIS SPREAD Artist: Shannon Tindle











"We realized, and it took a couple passes, that we needed to make the parents kind of... not intentionally mean to Coraline, but frustrated by their situation ... Both Henry Selick and 1 had just moved to Portland, Oregon, to start to work at Laika ... It's really one of the most stressful things, supposedly a big move is number two after 'heart attack.' We said, 'Okay, they're working on this deadline, they just moved, they don't have time to unpack, their stuff's still in boxes and their daughter is bored' ... She is just not getting the attention, in a believable way. Her parents are busy, they're stressed out from moving, they're in a new place. Because, if you didn't have that, then Other World ... she'd think it was cool, but she'd know, '1 can just go back where my parents are nice to me.' There's no contrast."

-Mike Cachuela

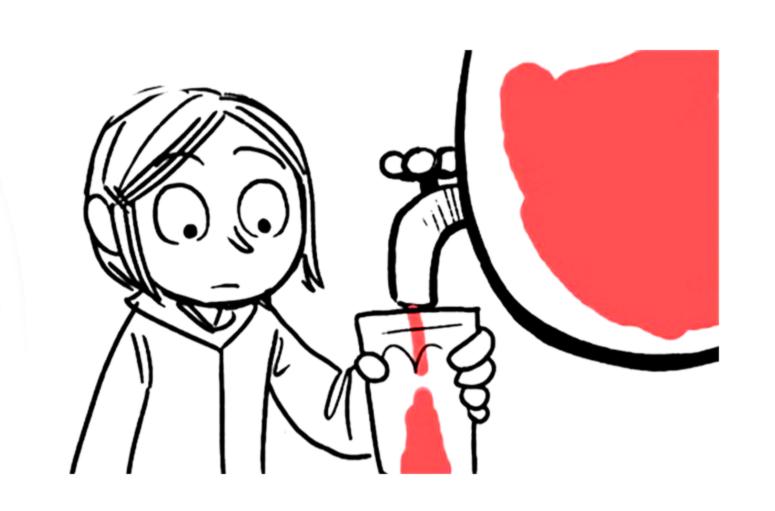








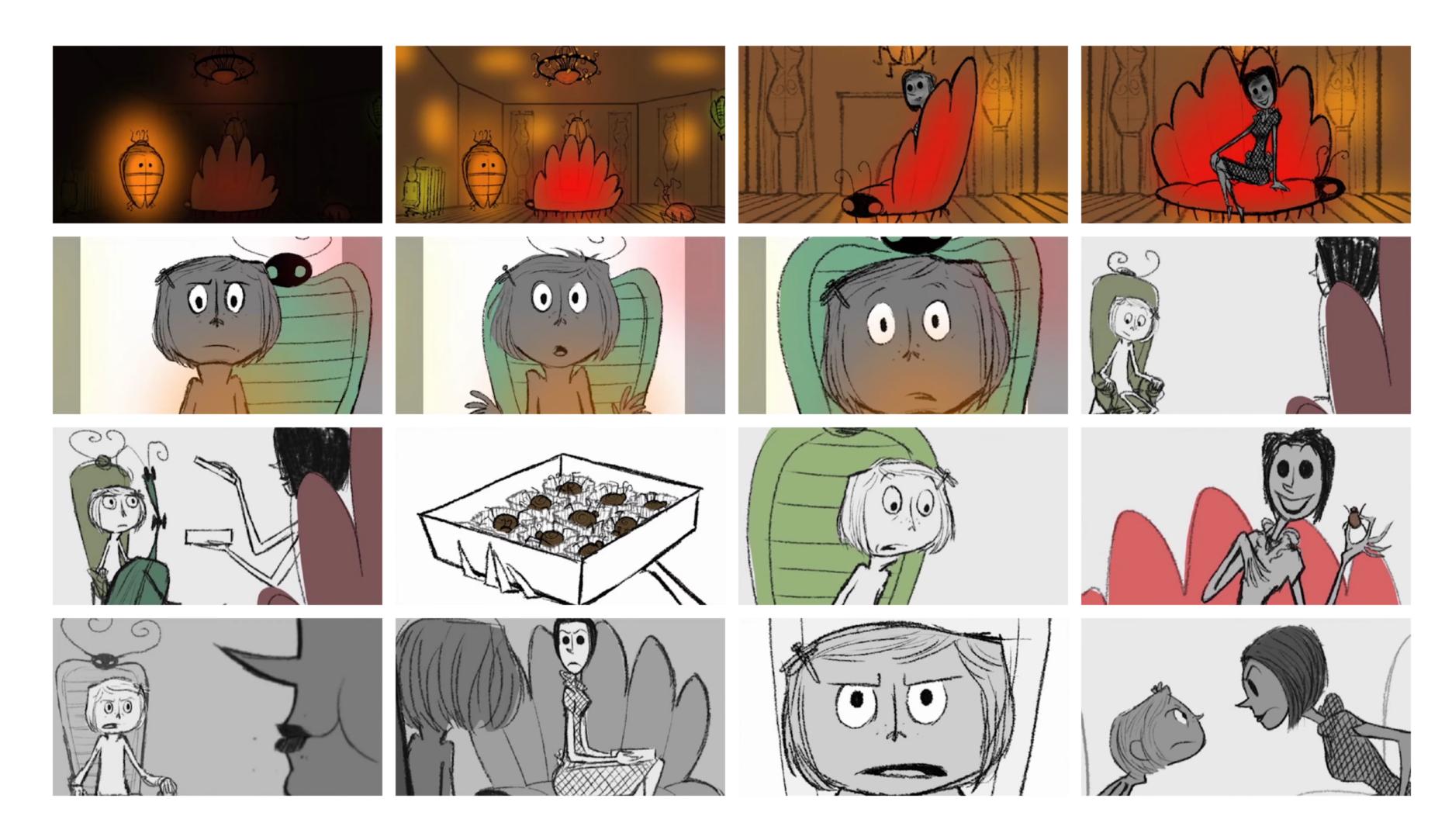
THIS PAGE Artist: Mike Cachuela





Storyboards

THIS SPREAD Artist: Vera Brosgol



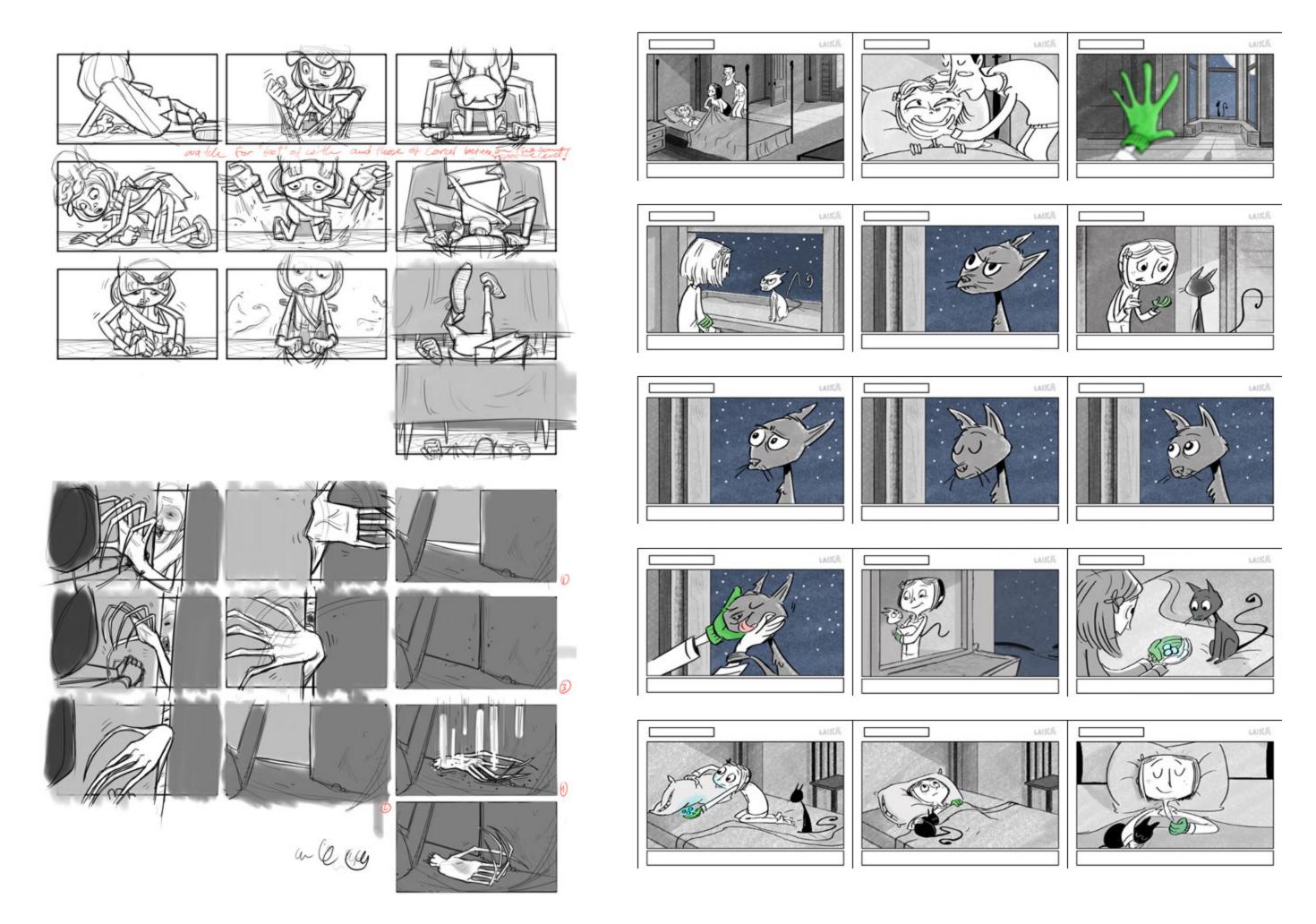
"This moment was an absolute delicious chunk of the film to work on! And the animators, as always, brought so, so, so much more to the performances based off my scribbly doodles."

-Graham Annable, storyboarder

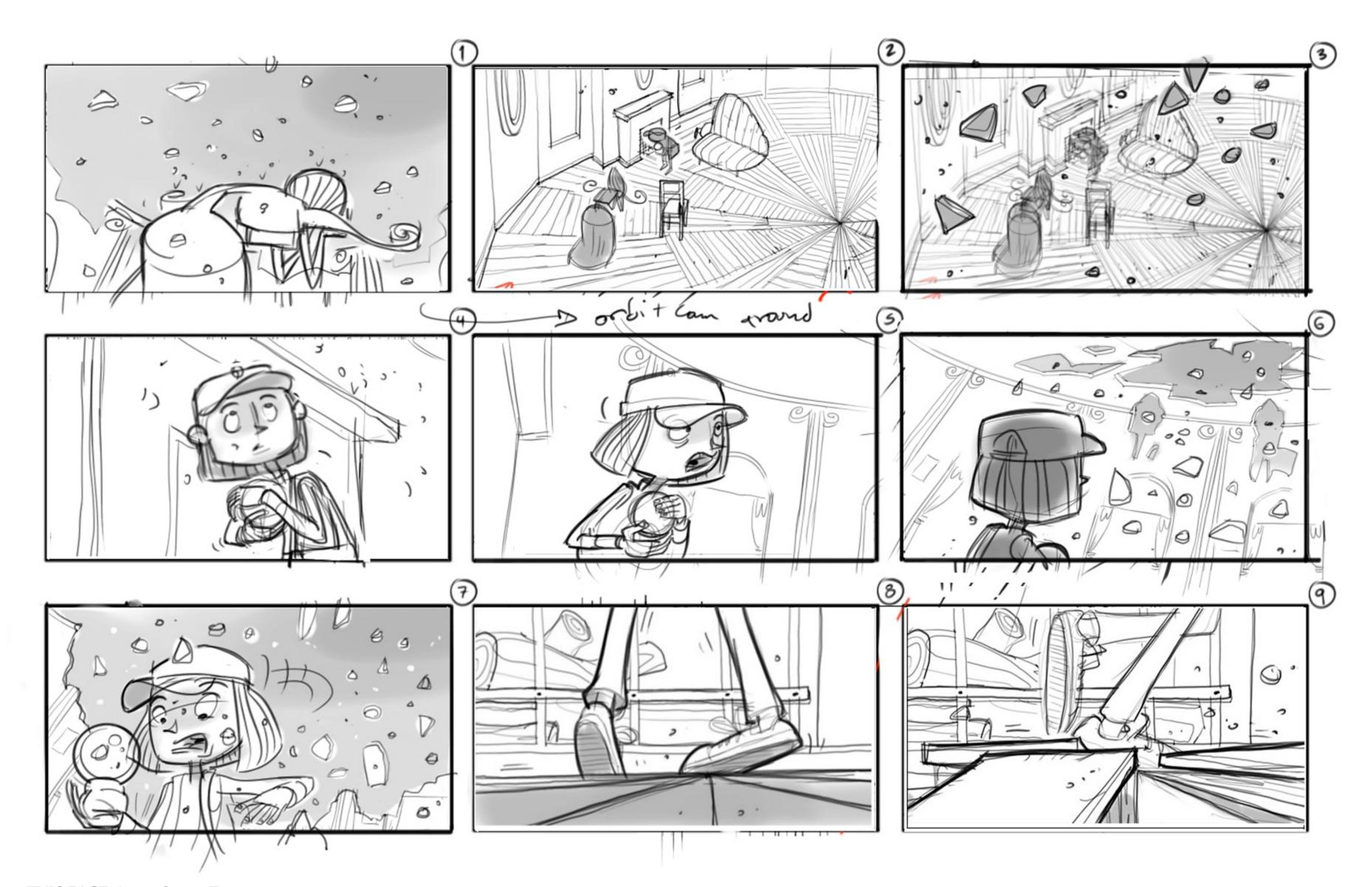


THIS SPREAD Artist: Graham Annable

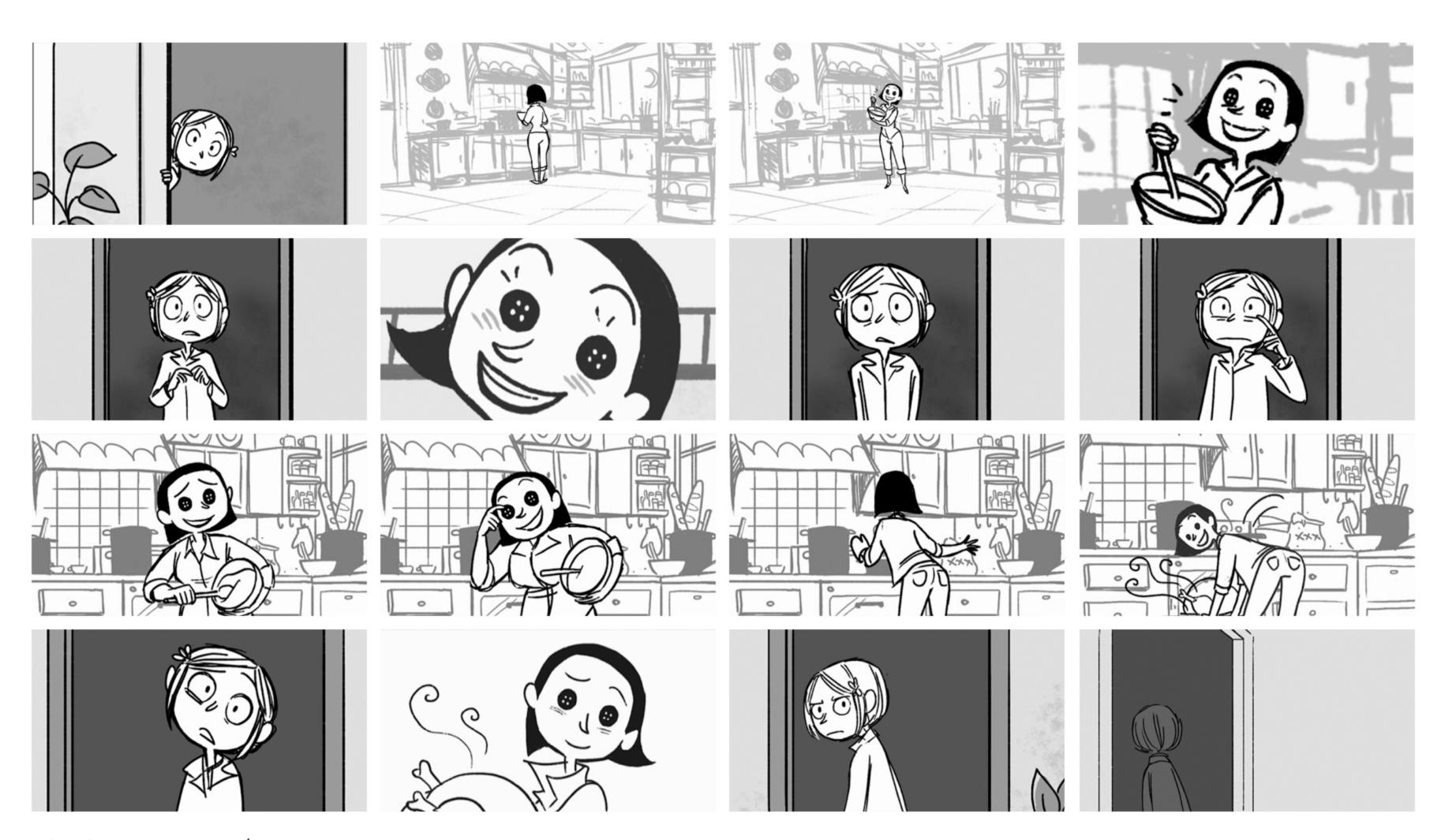




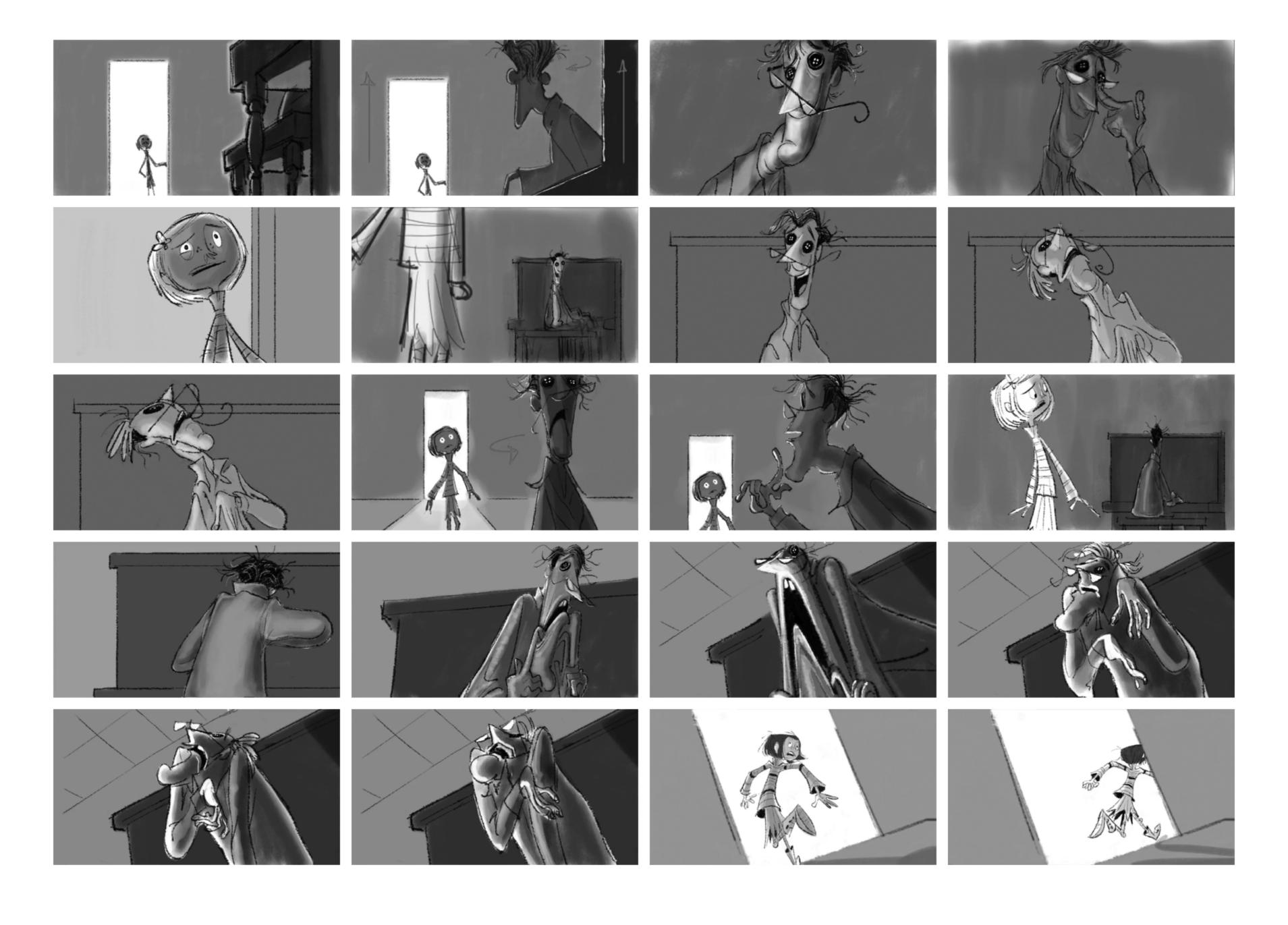
**LEFT** Artist: Spyros Tsiounis **RIGHT** Artist: Julián Nariño



THIS PAGE Artist: Spyros Tsiounis



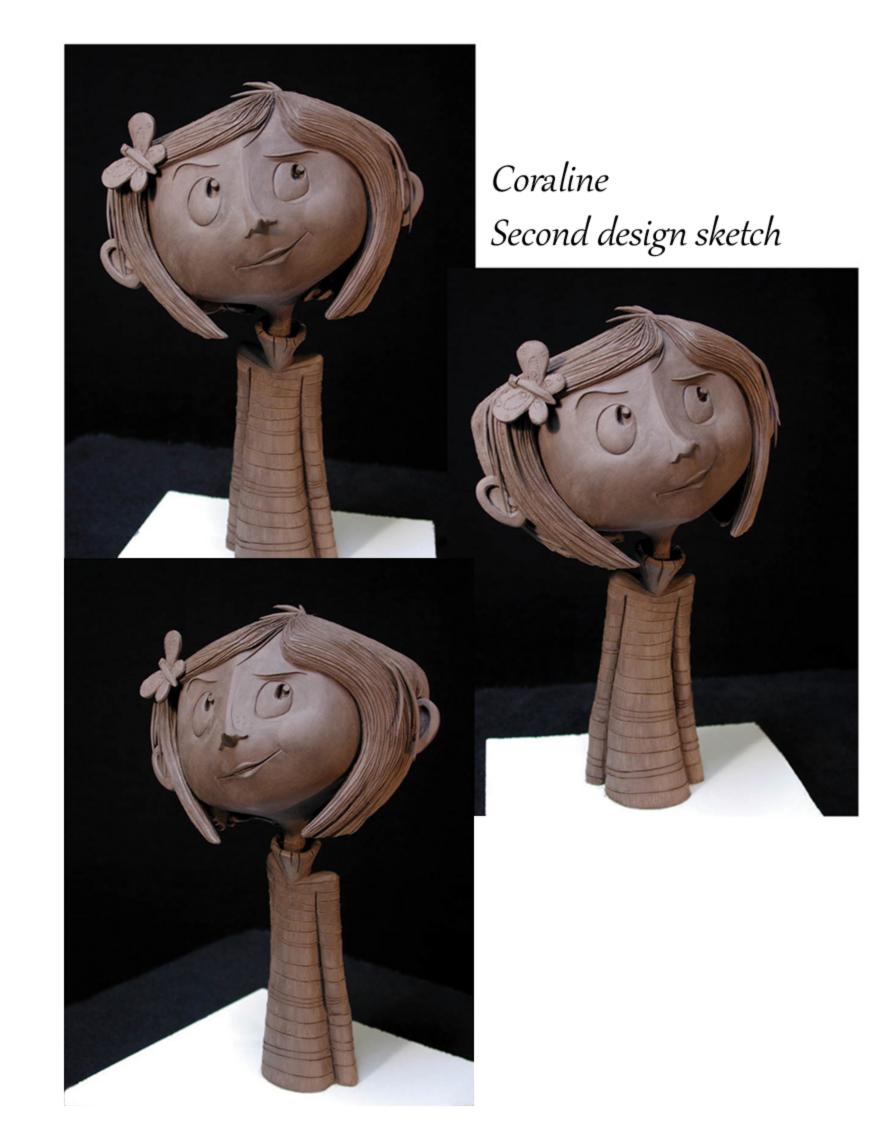
THIS PAGE Artist: Vera Brosgal
OVERLEAF Artist: Andy Schuhler



## Puppet Fabrication







"I did quite a few sculptures for the film. I don't remember how many ...

I was involved with the project for about three years, on and off."







THIS SPREAD Artist: Damon Bard

Coraline Maquette

"The original clay sculptures are destroyed in the mold process, but the casts of the maquettes are either stored, on display at the studio or put on tour. The same goes with the finished puppets. Sometimes puppets, parts or sets are given to a few lucky people at the end of a film, too."

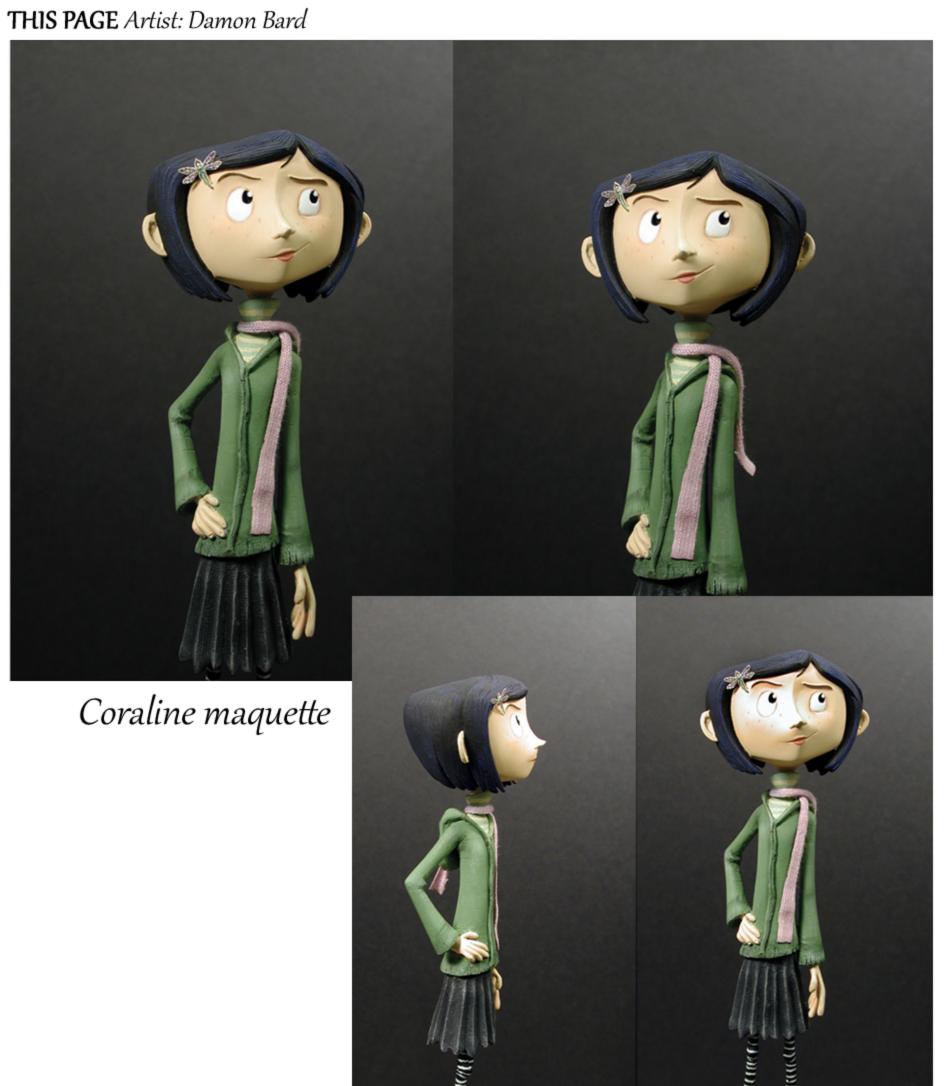
-Damon Bard



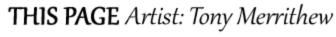




Coraline Final design











"This was kind of a difficult pose to sculpt. The angle of the arms, legs and back all had to be accurate and the body had to have the correct sense of weight."

-Tony Merrithew, sculptor



















Happy Other Father

"Stop-motion puppets require a huge amount of work, time and planning to come to fruition. The sculpting process is the same, but the foundation of the character/puppet building process is the maquette. That is the beginning. You have to know how the puppet will work once it is finished, even before it has been made. After that, a puppet sculpt is done based on the maquette and is engineered so it can function properly as a puppet and pave the way for the rest of puppet fabrication processes. It's like working in the present and in the future at the same time."

-Damon Bard

**BELOW** Pictured: Damon Bard





"This is a very early version of Wybie done in the traditional Claymation type Van Aken clay. I did a lot of early exploratory head sculptures searching for what the director wanted to see out of this character."

-Tony Merrithew



"I don't know if
this character actually
made it into the film, maybe
in the background somewhere.
It was a fun sculpt to do
and it came together
very quickly."

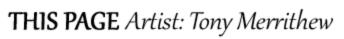
—Tony Merrithew



"Yes, it appears
to be a simple sculpt,
but it had to be done
using the shape language
that the director
wanted."

-Tony Merrithew





















THIS SPREAD Artist: Damon Bard

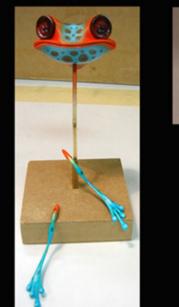






"The biggest challenge in a film of this magnitude, with so many physical objects being made that have to work together, with literally tens of thousands of engineered parts, is that it all has to be planned out to go as smoothly as it can go. That as a whole is a tremendous challenge for every department, and everyone has to work together."

–Damon Bard





























Other World Frog and hummingbird

THIS PAGE Artist: Damon Bard



THIS SPREAD Artist: Damon Bard



Other Mother second stage



Protoype stop-motion armature and Other Mother 3 concepts

THIS SPREAD Artist: Damon Bard





Other Mother 3 concept designs

"The most surprising aspect
of working in such a small scale is how
much detail can actually be achieved once
you've set out to have no limits in that respect.
The most challenging aspect is finding fabrics
in the scale we need and working to deadlines
without losing sight of our attention to
detail for the costume."

-Deborah Cook, costume designer













TOP RIGHT Pictured: Margaret Meyer BOTTOM ROW Artist: Deborah Cook

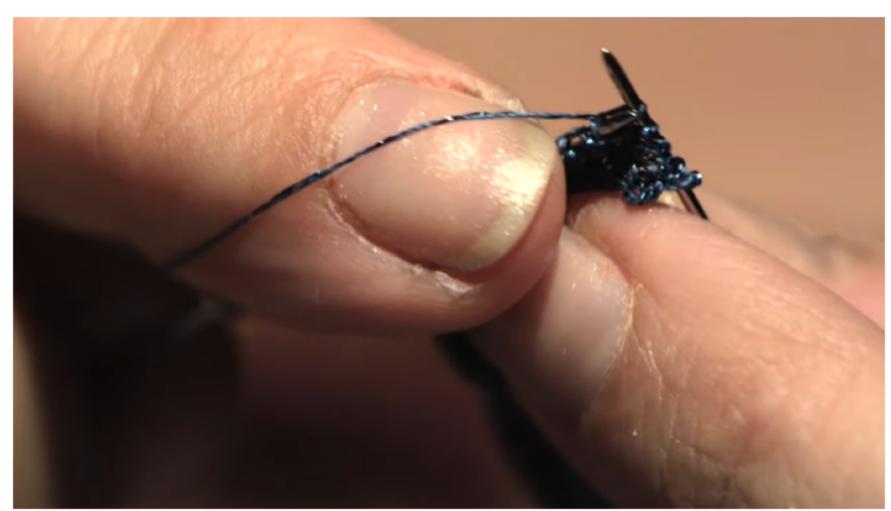
"Coraline's gloves and the base shape for her blue star sweater were knitted flat by a miniature knitter on tiny needles, then the sweater was lined with latex to ensure the duplicates maintained the same shape, then hand-sewn onto each puppet, as were the gloves. The stars were hand-cut from several selected layers of fabric bonded together to create the right level of iridescence and added afterward. The sweater had its own 'map' for the stars, again to maintain consistency among the duplicates."

-Deborah Cook, costume designer



"It takes me anywhere between six weeks to six months to design and knit one of my conceptual type of [miniature] sweaters ... Some of the needles are almost the dimension of a human hair."

-Althea Crome, knitwear creator



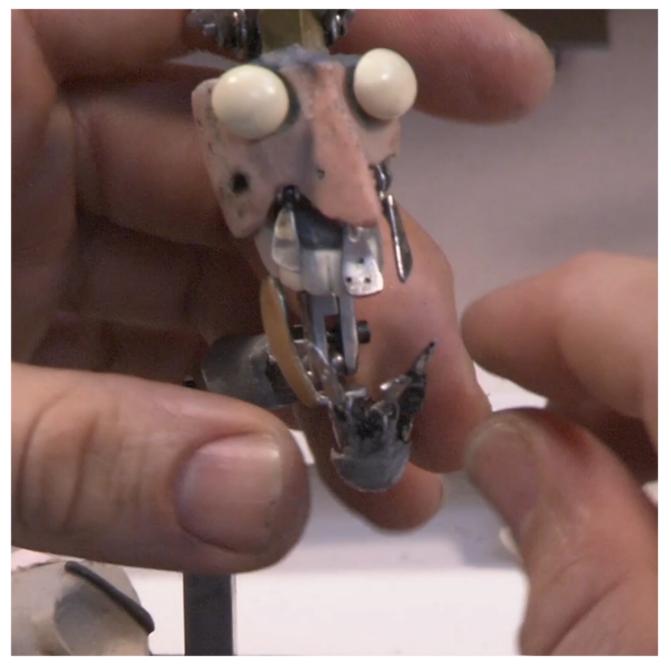






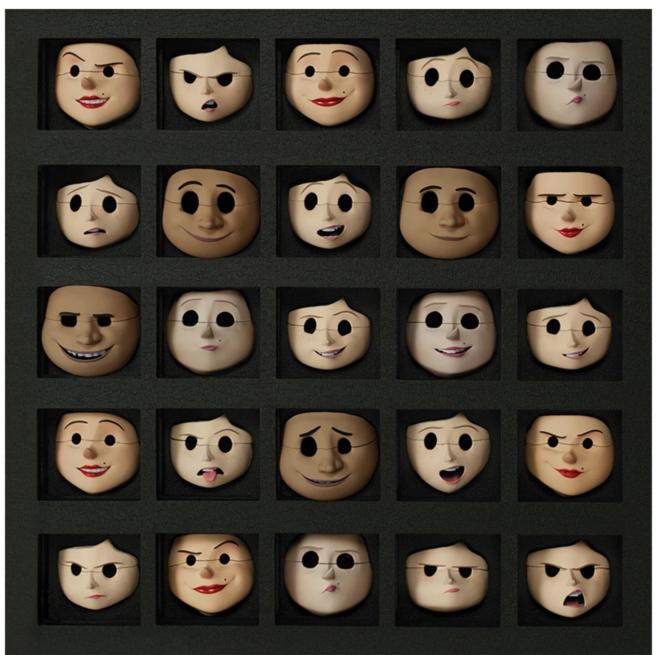
"The main body of
the raincoat has a foam
latex base, so it's actually its
own puppet. And then the bottom
edge is wired, the cuffs are wired, the
hood is wired, but the arms and the
upper part are loose over her body,
so you still get a feeling that
she's this tiny little girl
inside this raincoat."

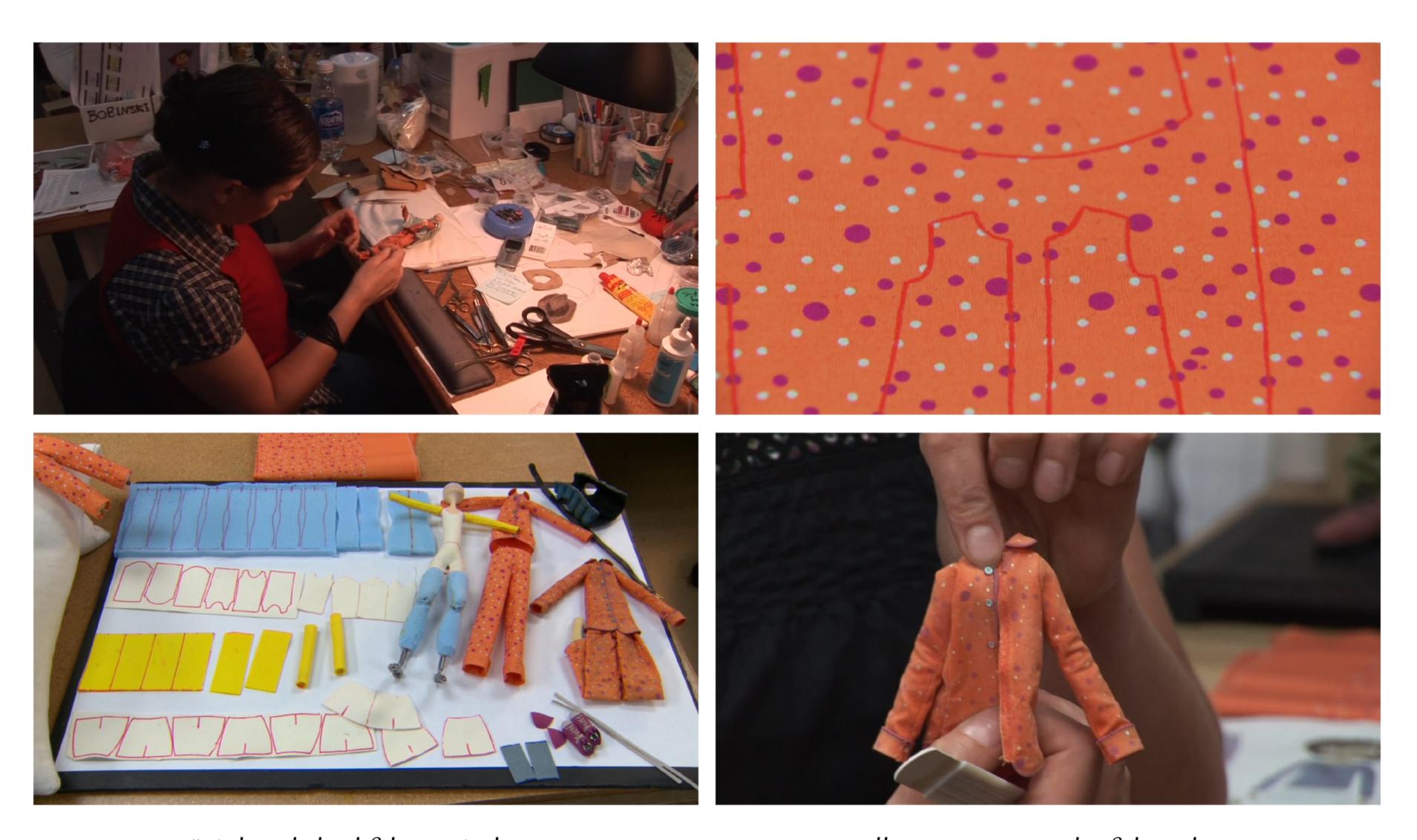
-Georgina Hayns,character fabricationsupervisor











"It's hand-dyed fabric. It's then sent to a screen printer. He will screen print each of the colors in turn, and then the pajama pattern itself is screen printed on as well. So, as we cut them out and sew them all together, all the dots fall in exactly the same place on each pair of pajamas."

**RIGHT** Pictured: Deborah Cook









"No purchased garments were used at all, not even doll clothes, as they're actually far too big and wouldn't fit our characters or have as much attention to detail paid in their making or in their choice or scale of fabric. Barbie's jeans, for example, are more than twice the size of Coraline's."

-Deborah Cook



"We found this great girl [Suzanne Moulton] who had done some commercial work with hair, and she became our hair expert. And she developed this technique of laying the hair with glue and wires, and making all of these wigs totally animatable."

-Georgina Hayns







TOP Pictured: Suzanne Moulton

"The differences between working with people and working with animated characters is the scale of fabric needed; the movements are pretty much within the same range. The fabric in animation is very subtle and finer and has to pass as 'real' within its own smaller world. People-scale fabrics look very chunky and thick and impede and mask the tiny movements and gestures the puppet characters make as well as looking very unreal and colossal on their tiny bodies."

-Deborah Cook



## Art sources

The blogs, portfolio pages and/or Twitter accounts of Jon Klassen, Dan Krall, Andy Schuhler, Shane Prigmore, Katy Wu, Stef Choi, Michel Breton, Chris Appelhans, Shannon Tindle, Stephen Bodin, Chris Turnham, Courtney Booker, Damon Bard, Mike Cachuela, Steve Moore, Graham Annable, Tony Merrithew, Spyros Tsiounis and Julian Nariño. Blooming Concepts. Heritage Auctions.

The Making of Coraline and other Blu-ray special features.

Laika's Twitter page and old official site.

## Quote sources

https://web.archive.org/web/20151017050344/http://tonymerrithew.blogspot.com/2009\_03\_01\_archive.html http://christurnham.blogspot.com/search/label/Coraline https://twitter.com/grickle/status/1313526737075154948 https://www.facebook.com/ExtendedStudiesCalArts/videos/industry-legend-mike-cachuela-tells-some-storiesfrom-his-experience-and-discuss/1914489908769059/ https://fidmmuseum.org/2010/04/interview-with-coraline-costume-designer-deborah-cook.html https://dankrall.blogspot.com/2009\_02\_01\_archive.html https://www.awn.com/animationworld/tadahiro-uesugi-talks-coraline-design https://twitter.com/AndySchuhler/status/1518989164707926016 https://twitter.com/burstofbeaden/status/1051943231661924352 https://twitter.com/burstofbeaden/status/1051942821773492224 http://shaneprigmore.blogspot.com/2009/01/coraline-is-almost-here.html https://twitter.com/ShannonTindle\_1/status/1092958502589325312 https://twitter.com/ShannonTindle\_1/status/1092829537488953350 http://livlily.blogspot.com/2011/05/coraline-2009-storyboards.html https://vimeo.com/285588358 https://vimeo.com/8811182 The Making of Coraline https://www.focusfeatures.com/article/henry\_selick\_in\_conversation https://web.archive.org/web/20121026043522/http://burstofbeaden.com/coraline.html https://twitter.com/burstofbeaden/status/829754439762223104

